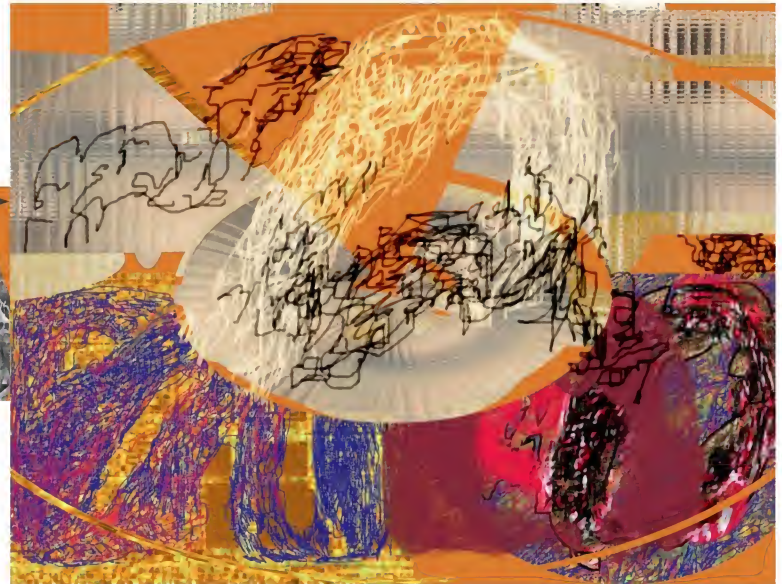


Aesthetic Drift of Drawing

Edwin VanGorder



Aesthetic Drift of Drawing

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Aesthetic Drift of Drawing

Line of logic: the track and trace of semiotic screens or the world seen through language in this case the drawing intersection which forms the act of configuration as that broad nature of thinking which is language a(meaning:: that which is a referent to the very act of reading the nature of making according to moods and modes within ,the grapheme or morpheme to graphos entity of marking, Adumbration or the intertext, referent to paradigms as altered is the aesthetic I generate in the following field of play and work as art and language become computer art and language per cyber drawing.

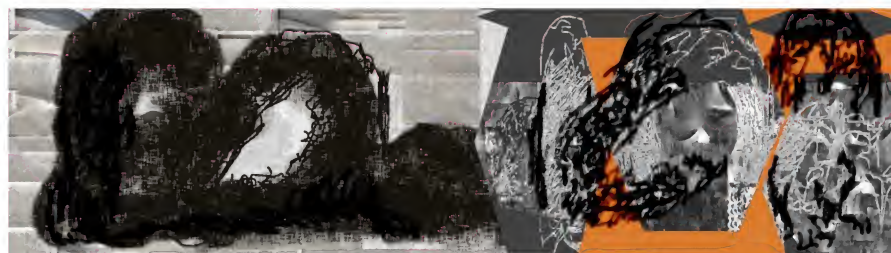
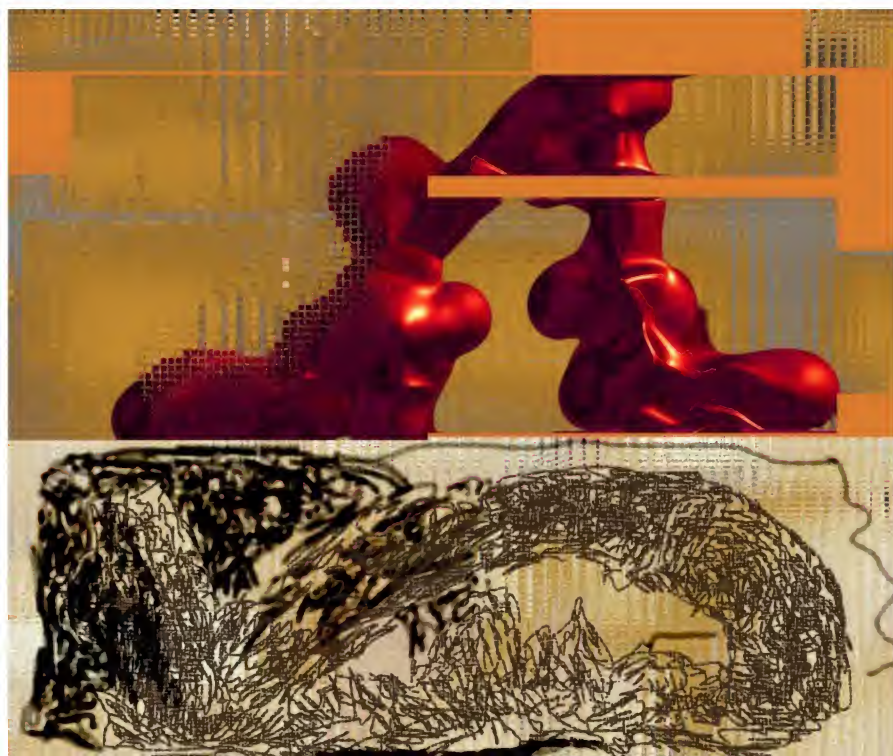
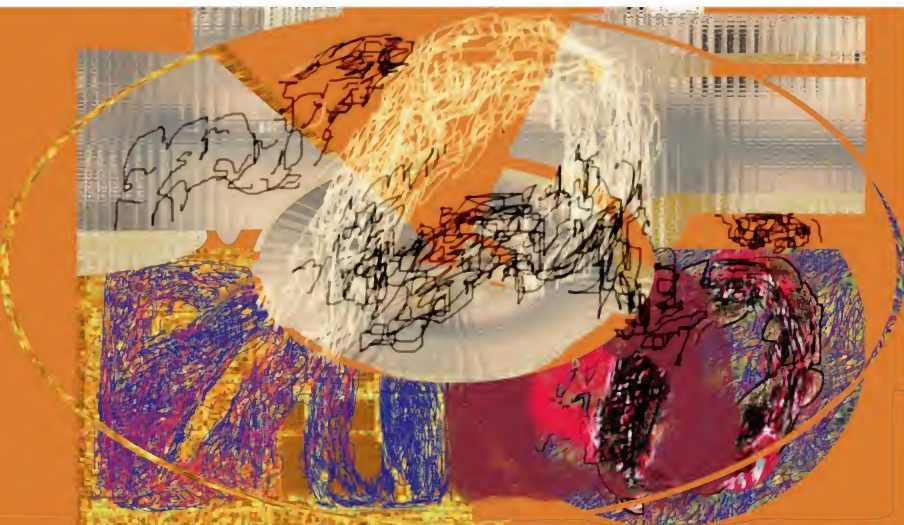
Distances: from distiendre or the tint by which bleaching or leaching color creates a contrast which in time reversed meaning to become the act of applying color as that contrast direct... of gel to glossum the PIE glass relates discindre to distance (looking glass) and glossum as a color- amber which formed an early color spectrum notion, altered to relating umber (like umbrella) a shadowing, shows in adumbration as to overshadow, foreshadow, partially outline, plan refer to paradigms in proleptic time like the Balduccio as an aesthetic drift or umbrella

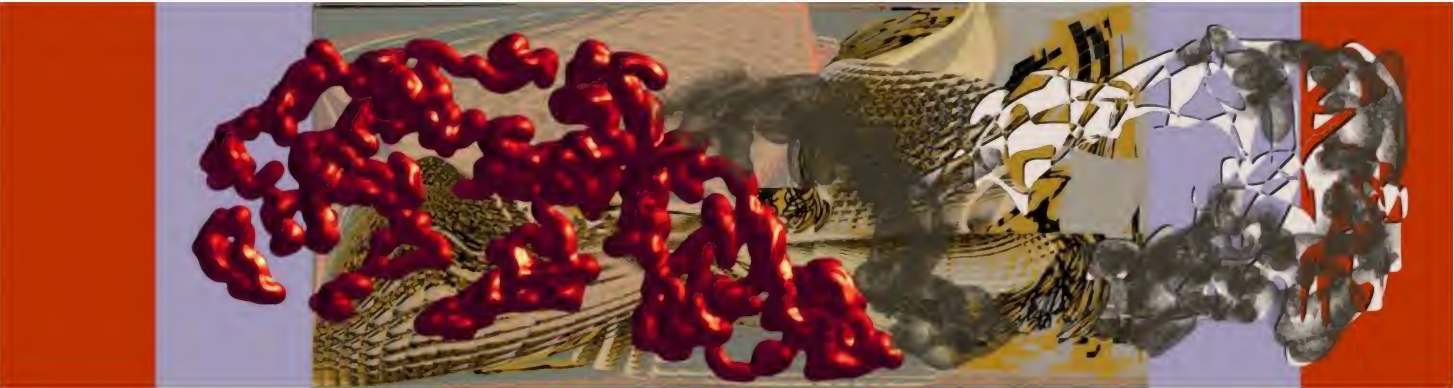
This drawing permits the idea of a cenotaph or sculptural mass related to an absence to carry the resonance of the supporting lines of logic in rhetoric i.e. the relation between anaphora and cataphora, the former in its starkest demarcation meaning towards repeating words or phrases in successive sentences but aligned really therein to a brachelogy or constitutive combination of a broader consideration of scale developed over time by linking a reference to its source. Where that source is considered as brought forward to attention integrating the present moment as diexis or context is the relation of an antecedent time, whereas of cataphor that sense of remove to broader abstraction brings the birthright of proleptic time full circle.

In the drawing an originary drawing which gets my attention because it has Byzantine quality is developed by exploding it to wings making of these memorials the opportunity to construct a bridge over the pylons, and then considering the absence of color or remittance, to sculpture, indicated by sculptures own history of relating to ceramics and glass windows the idea of tint as entomologically a reversal of an original meaning of taking away color restored to language in a reversal of meaning gives the relation of an adumbration aesthetic meaning “foreshadowing”, trace events and conjecture as the etymology of umber over amber, amber being the tone of glossum or gel as glass (transported as paste) which assimilated to colors between tinted glass and smelt crystal as an amber set of association borrowed from the natural trace of drawing materials inclement to the ochres and earths, while the umber or umbrella , shadow, darkening, indicates the presence of the chromatic scale meeting the foretelling of the value scale i.e. drawing.

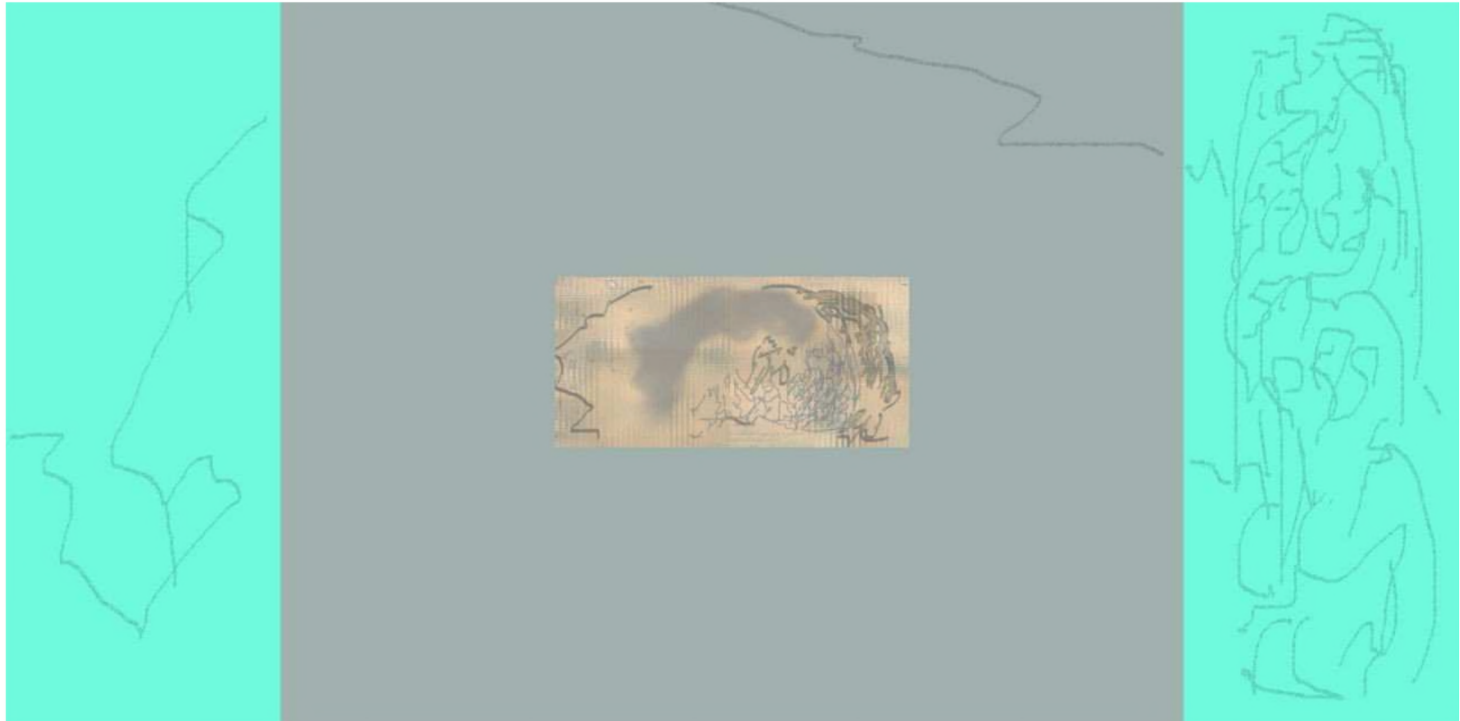
The interest of anaphora is a broad art and language domain which marks in particular the human sense of time which computer art must meet at its difficult difference and assimilative brachelogies to be.



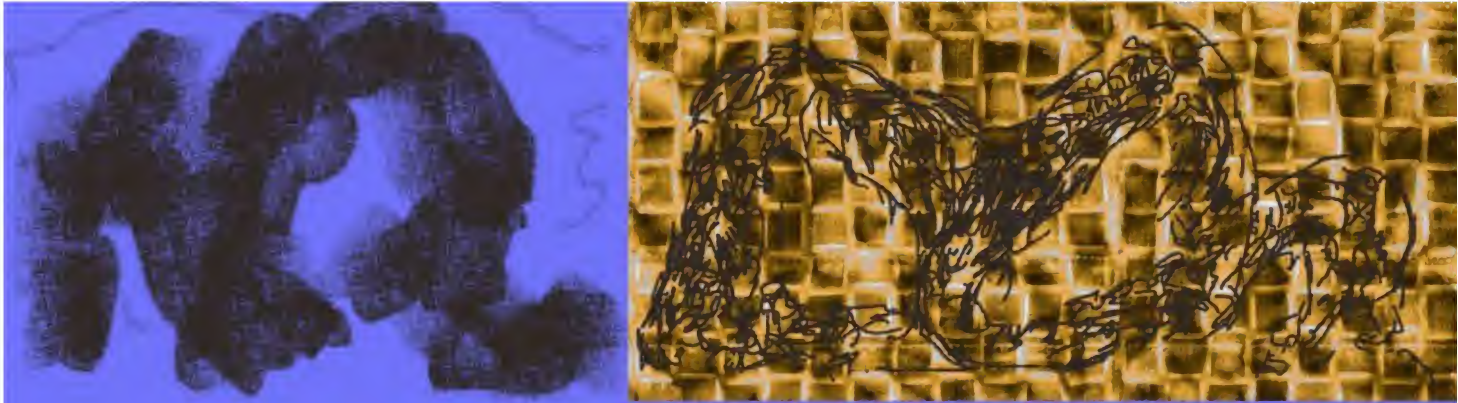










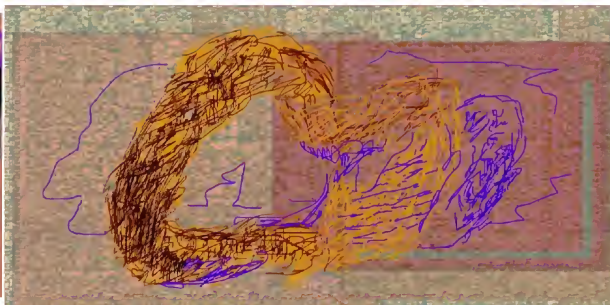
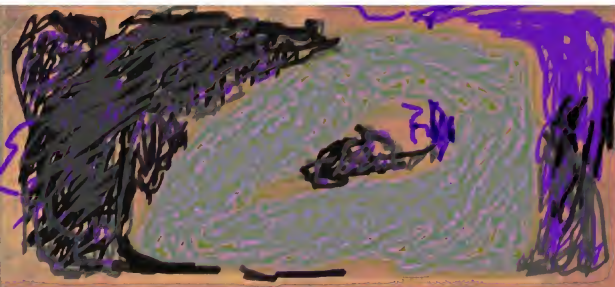
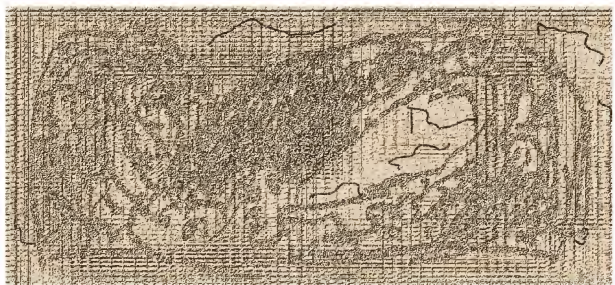


*2- consider the muscle tone of the bottleneck bowtie;
(polyphonic polymar...)*



3. Tectonic Plate with Bottleneck -Bow Tie- Aesthetid Drift- Linguistic drift- and Chiasmus Straits...





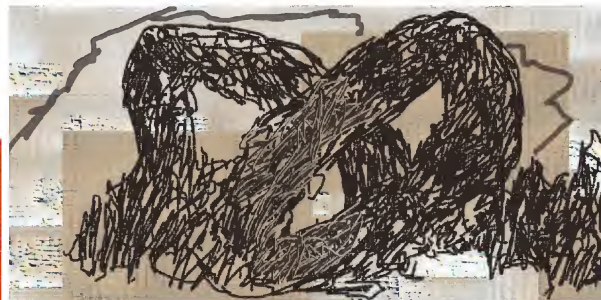
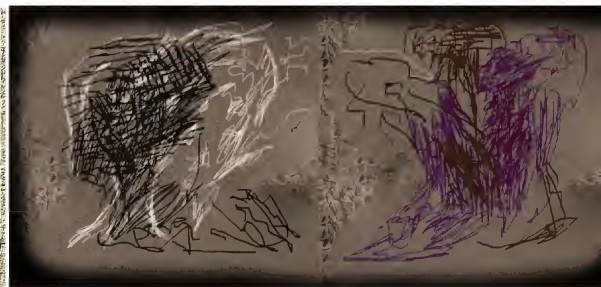
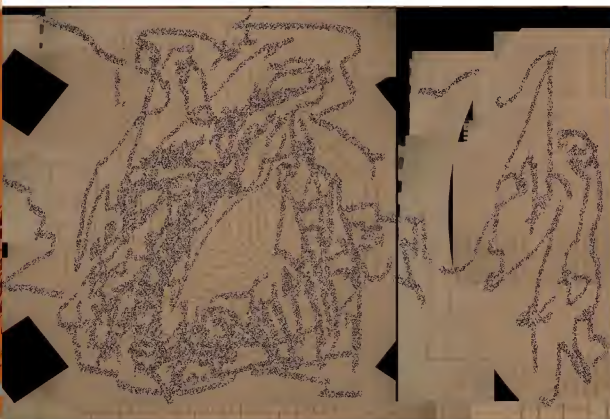


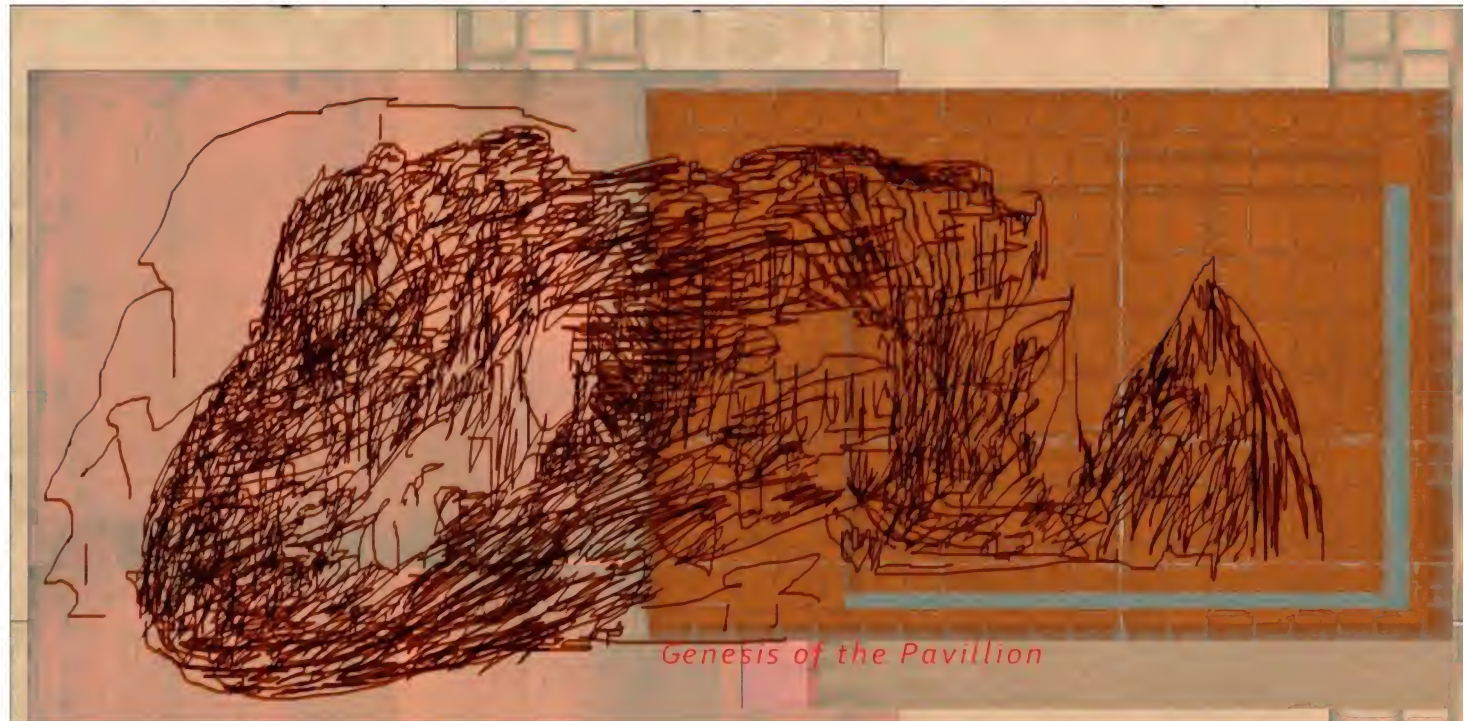




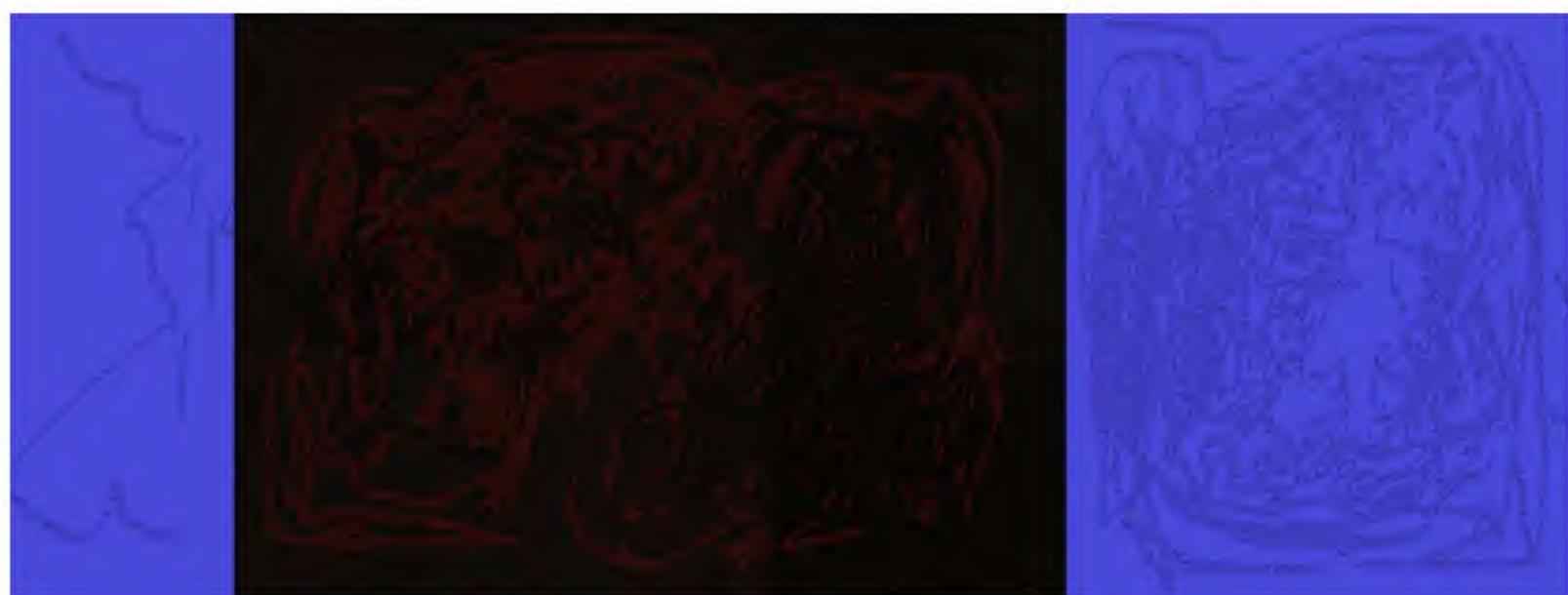


Genesis of the Pavillion

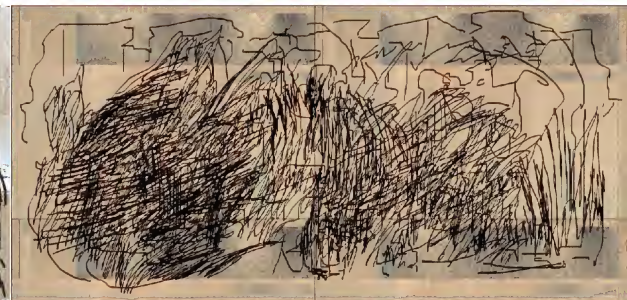


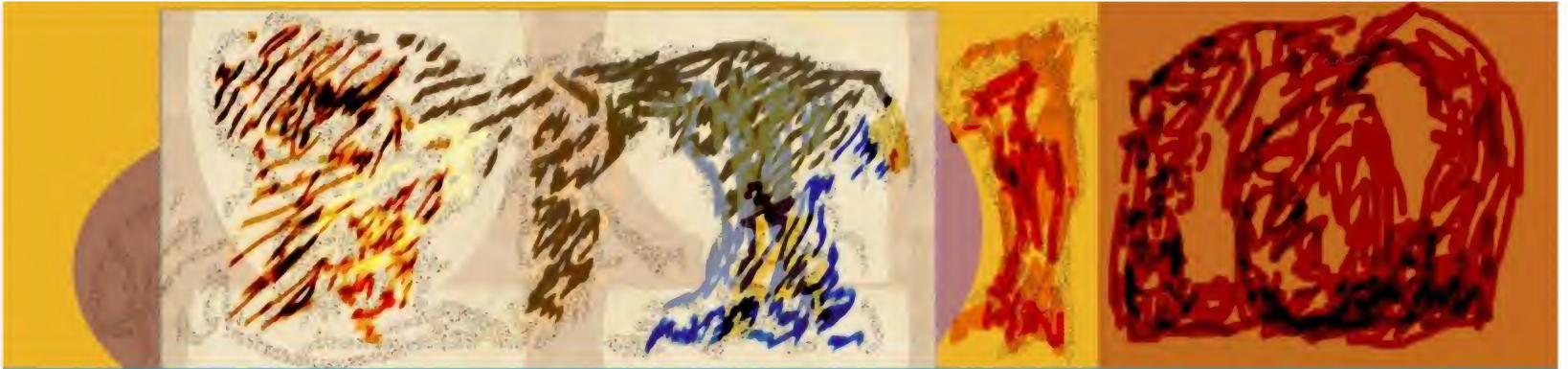




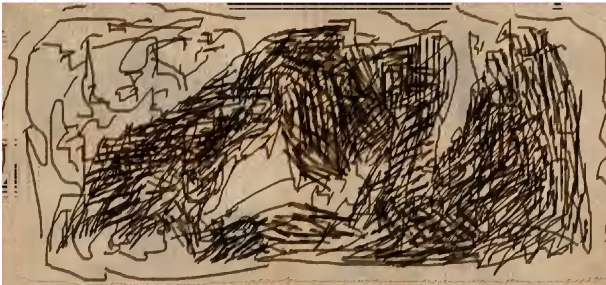








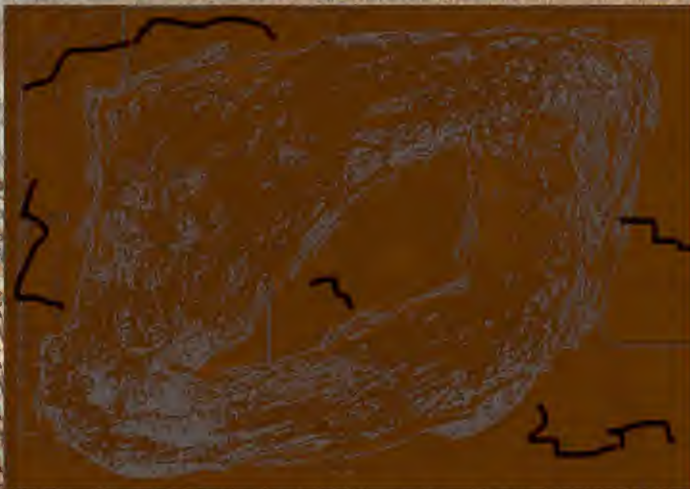
P18-- "reg" = mood generator "gen"= that which (is) produced, ware- word (see saw)- regeneration regency dragon draw

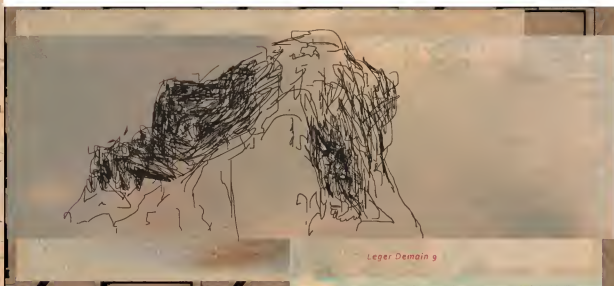
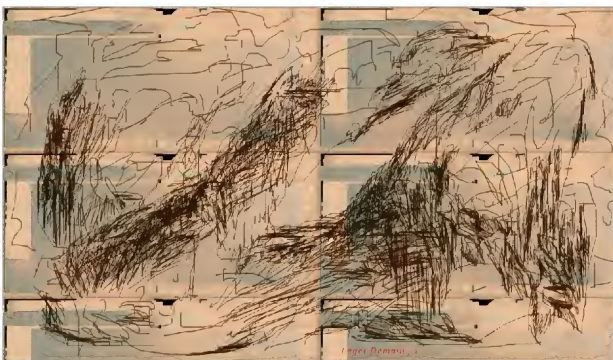




LEGER DEMAINE- SEMAINE AMAINE - SEMANTIC OMEN—SUMMERS COMING EXQUISITE TROPES ER E TROPOSPHERE EERIE APOSTROPHE

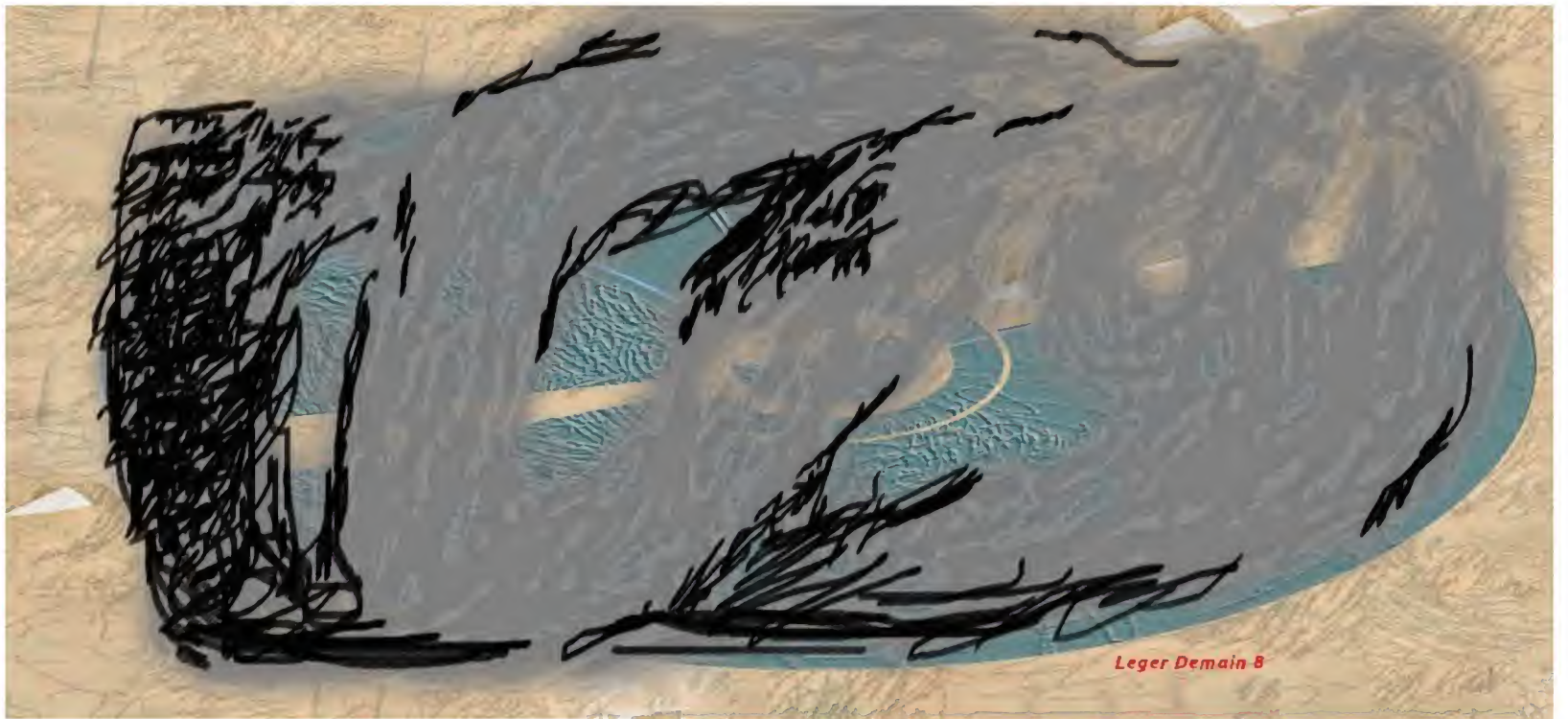
1) THE UNTITLED 2) PICTURES AND TITLES 3) TITLES @ A REMOVE.

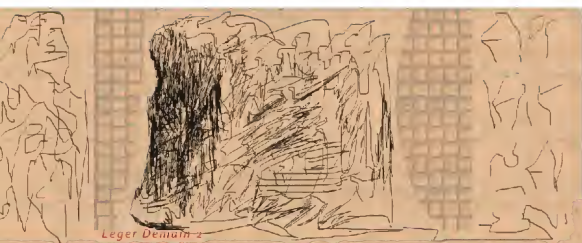






Leger Demain 9





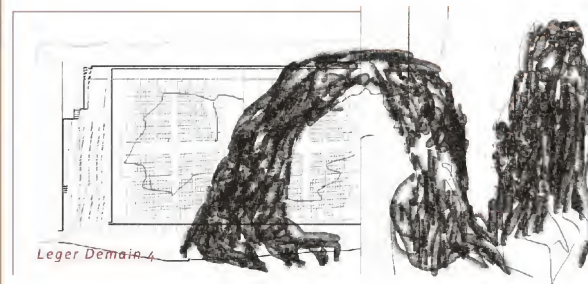
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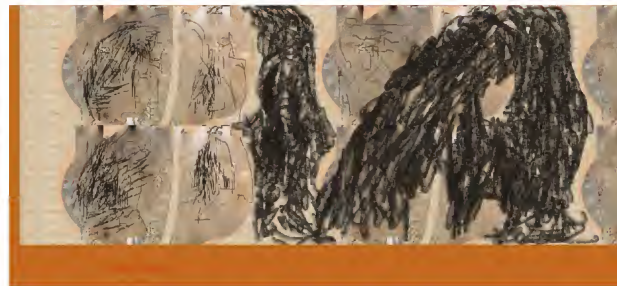
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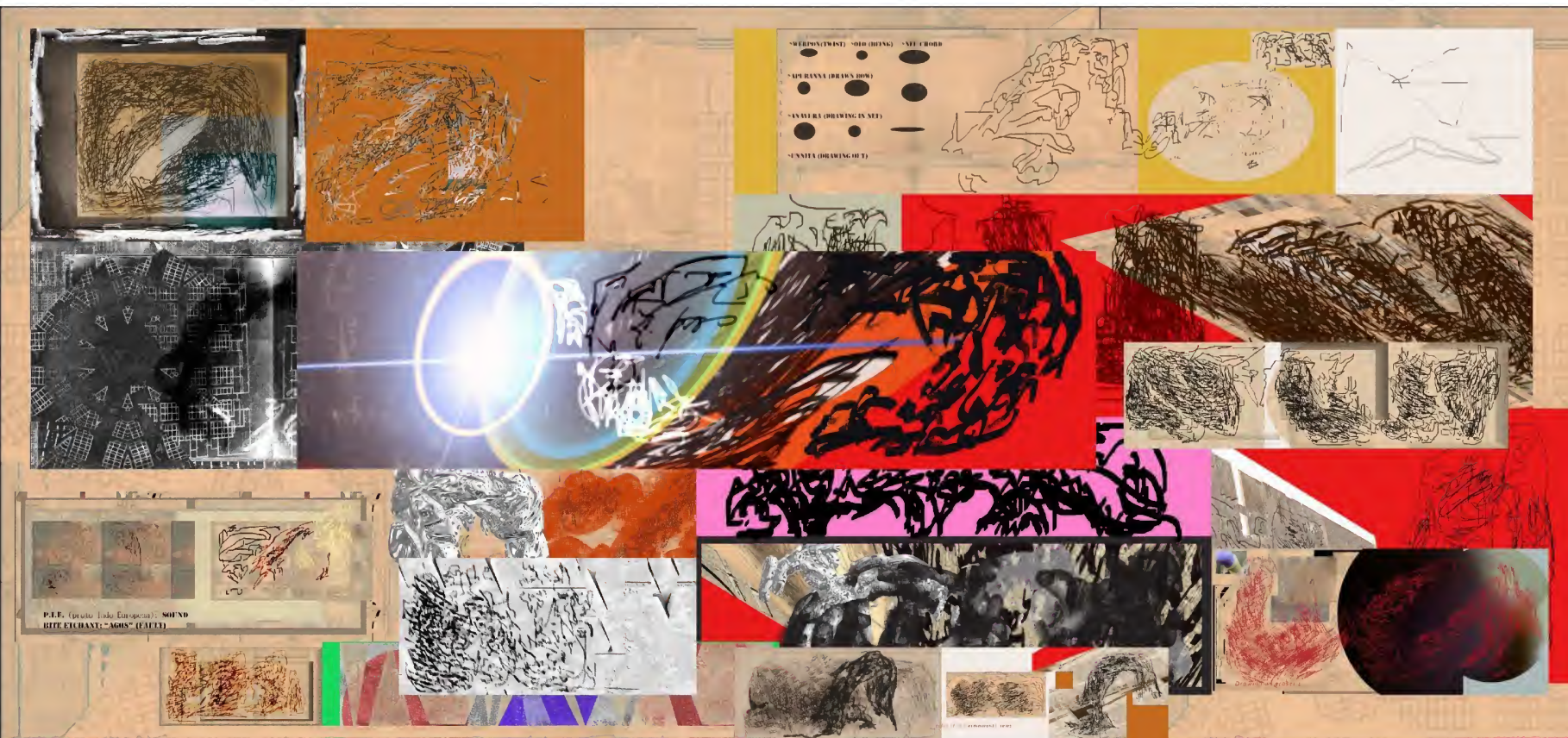


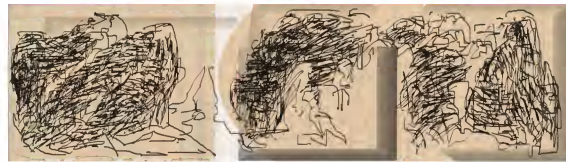
Leger Demain 5



Leger Demain 4



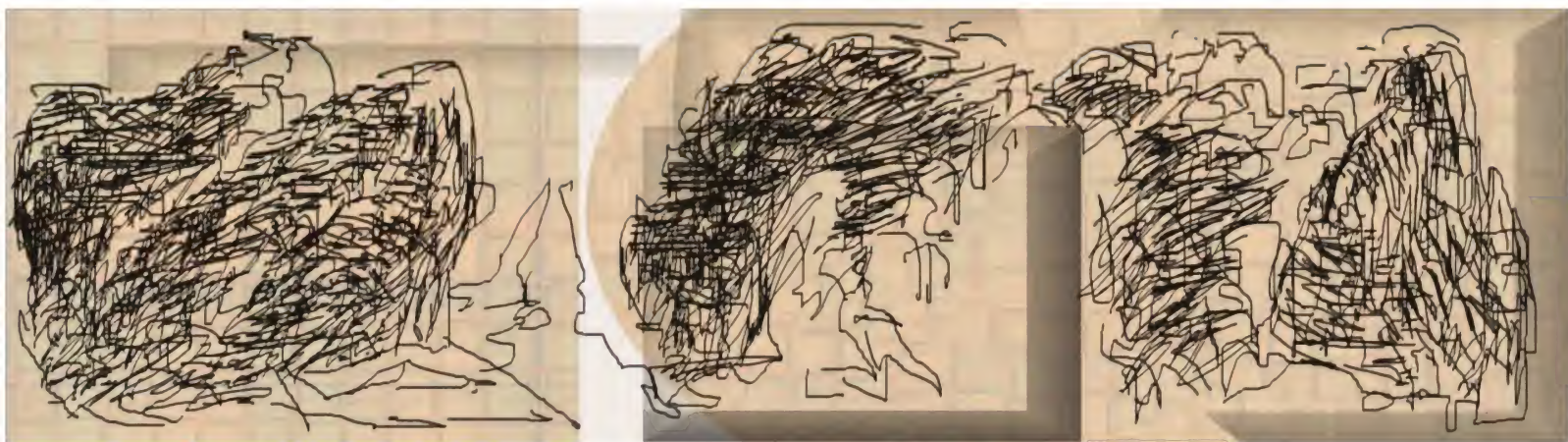




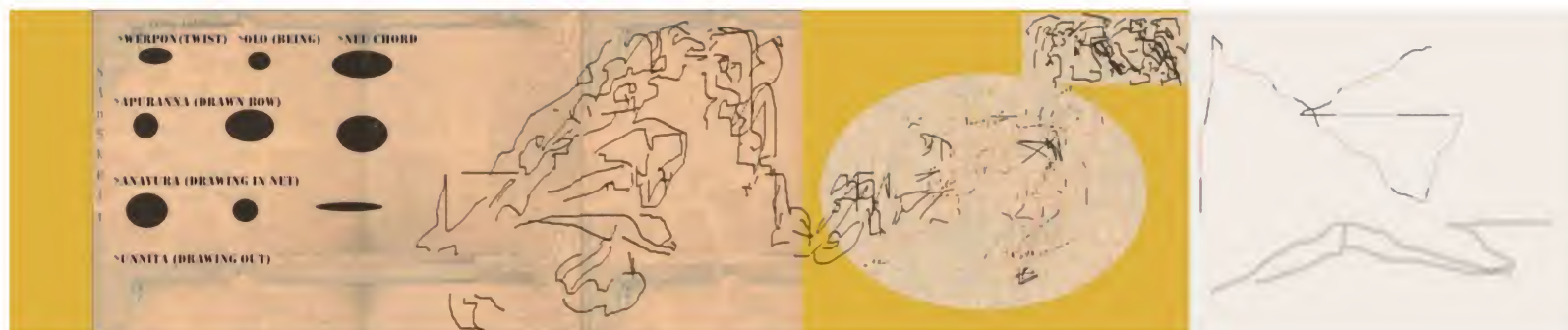


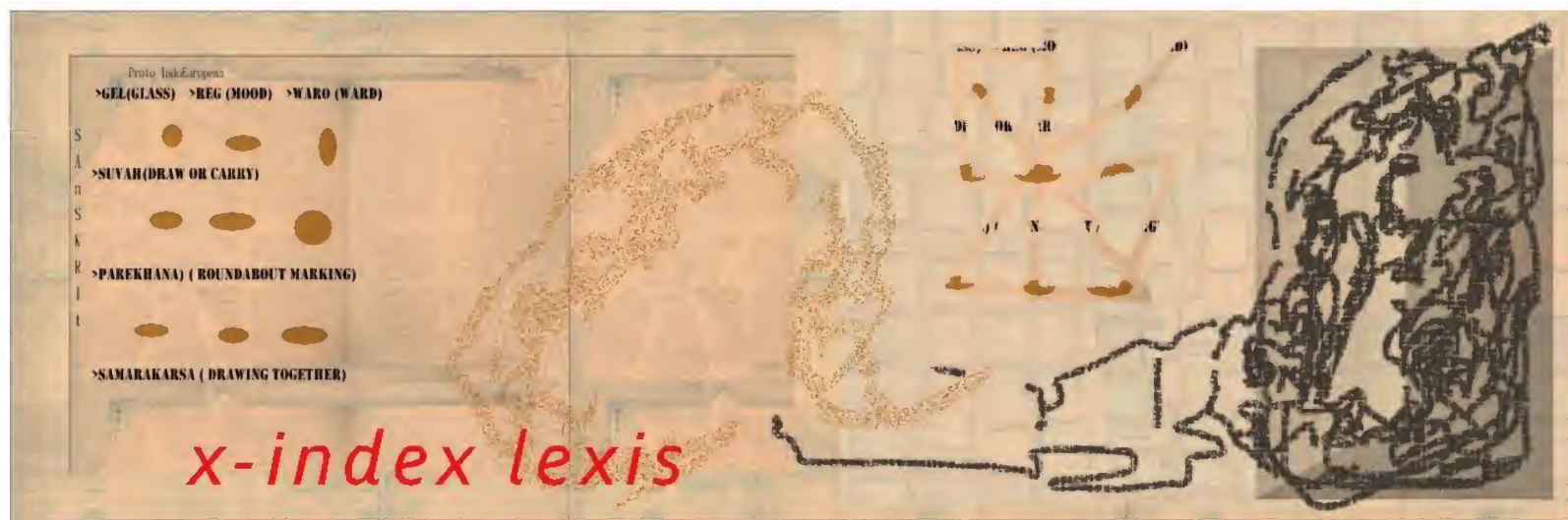
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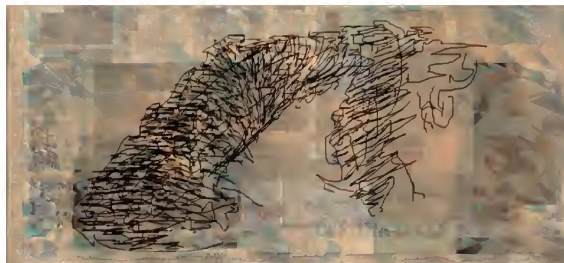
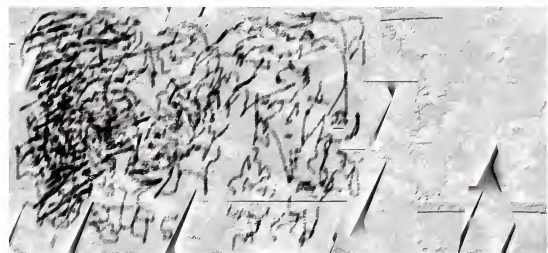
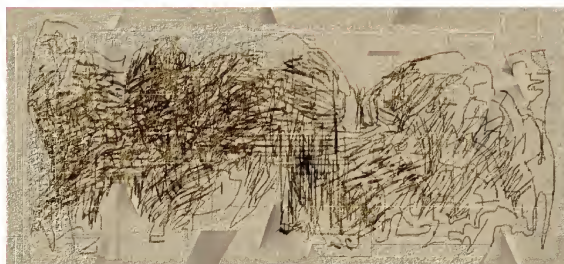
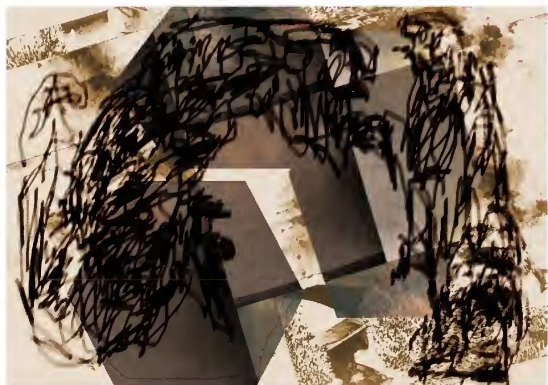






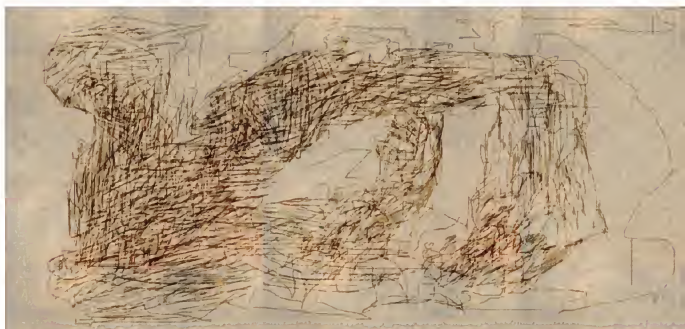
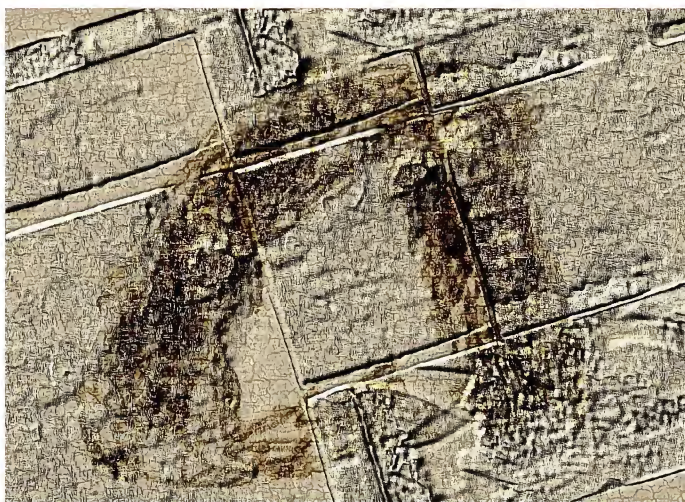
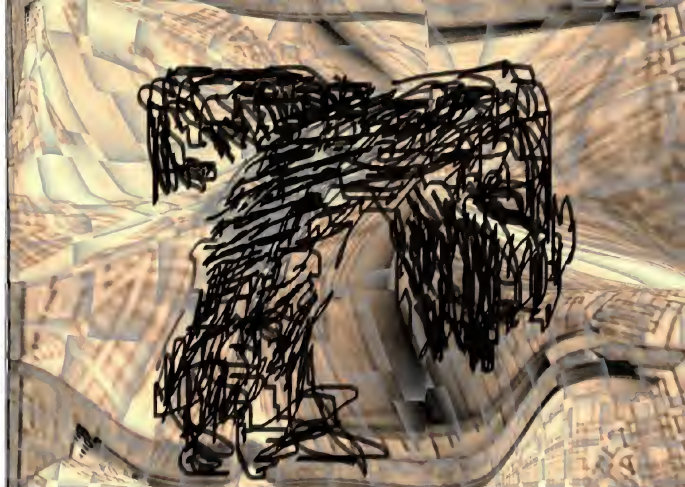


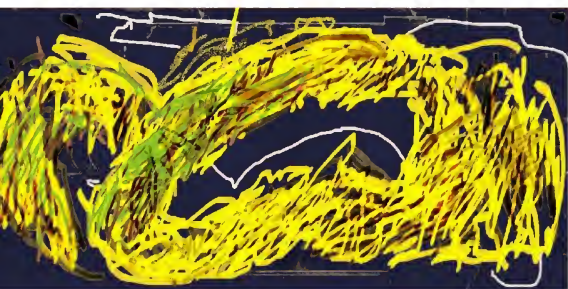
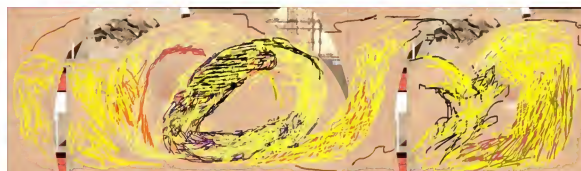
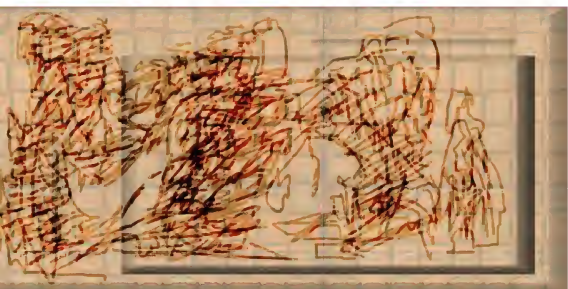
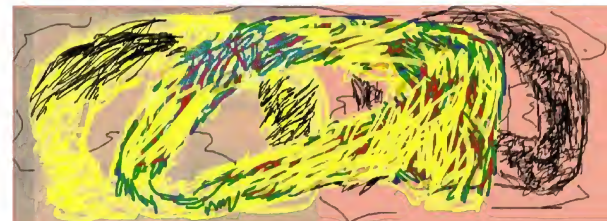
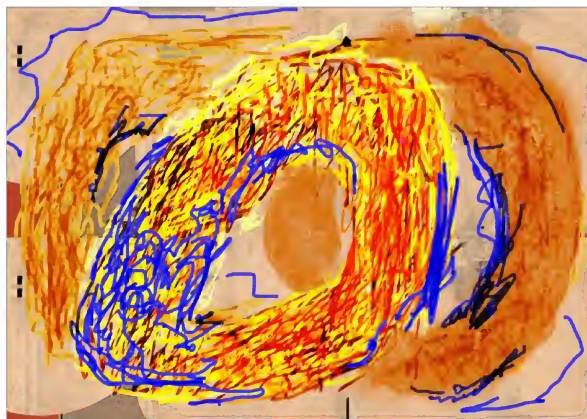




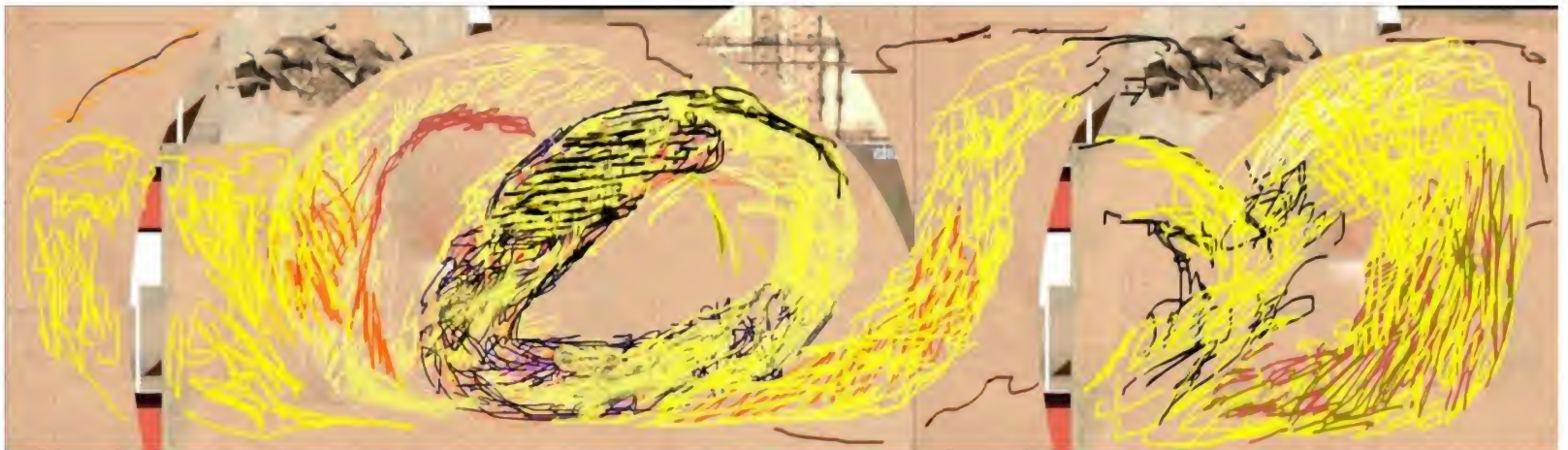


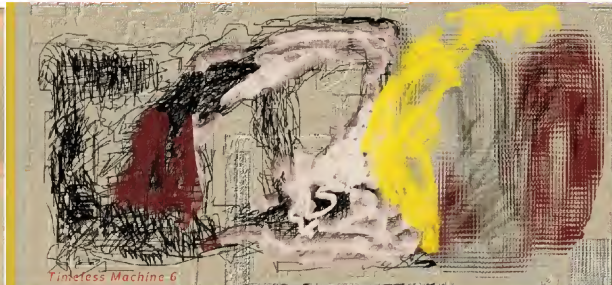
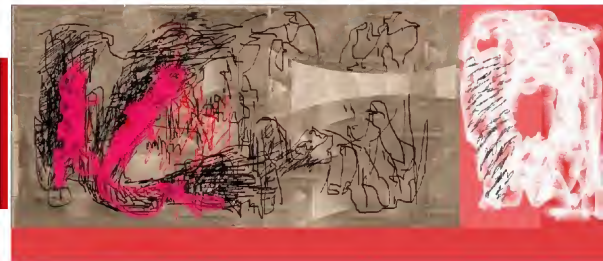
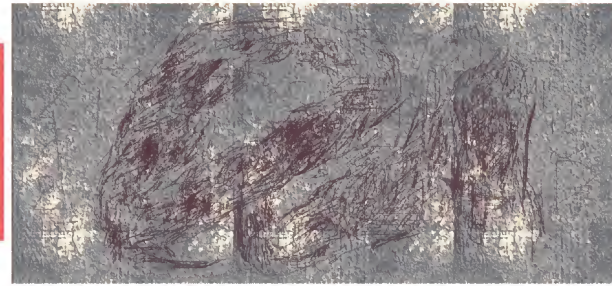


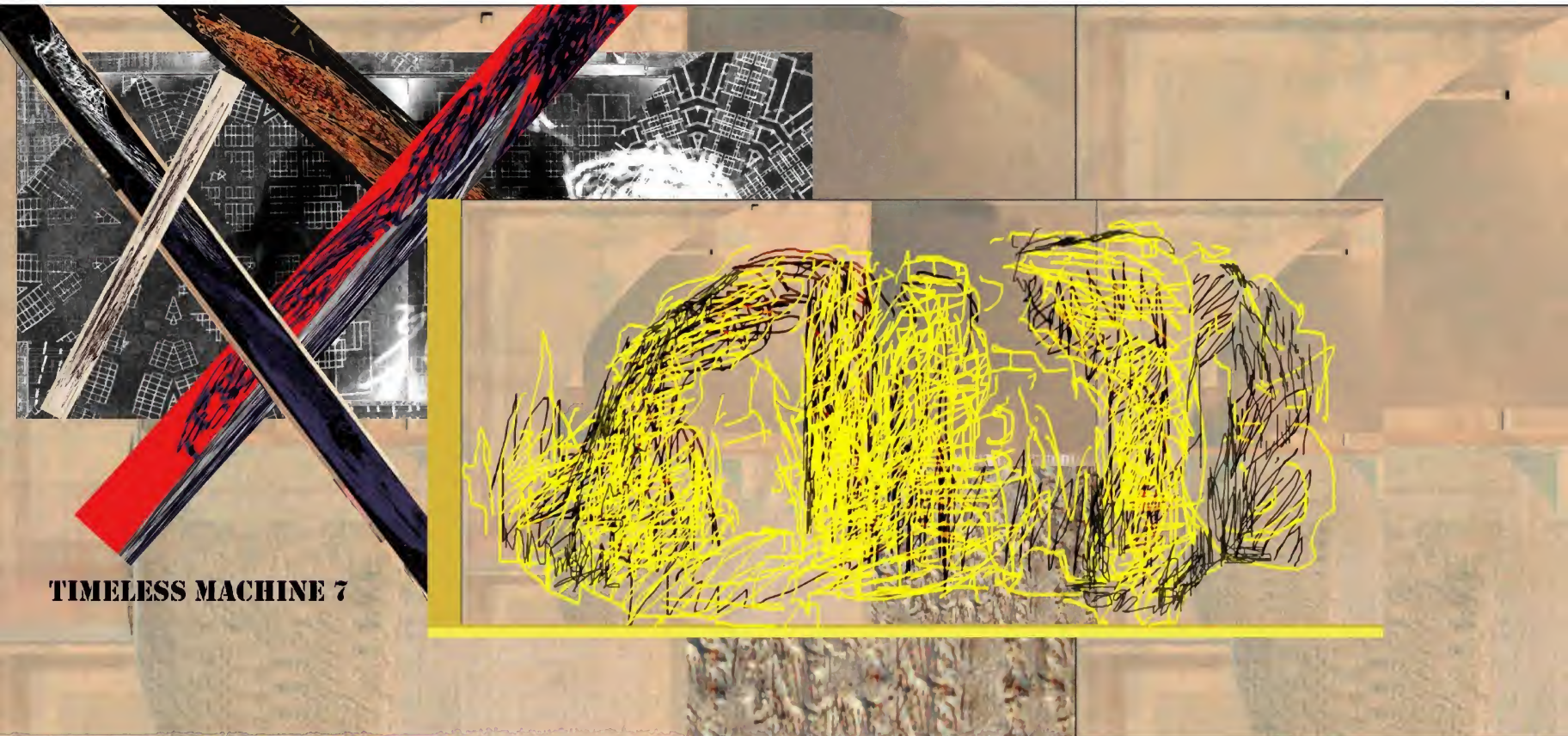










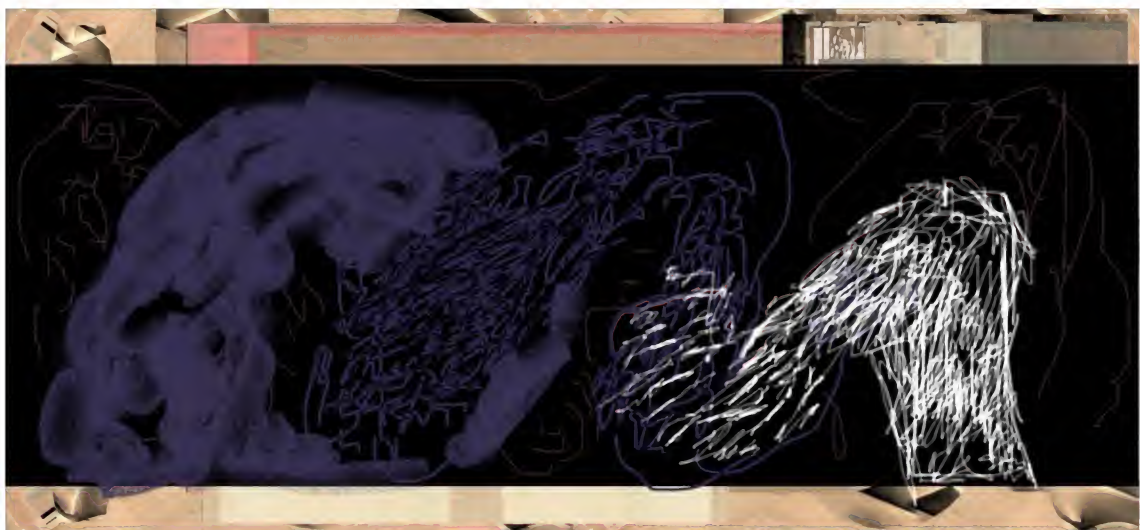


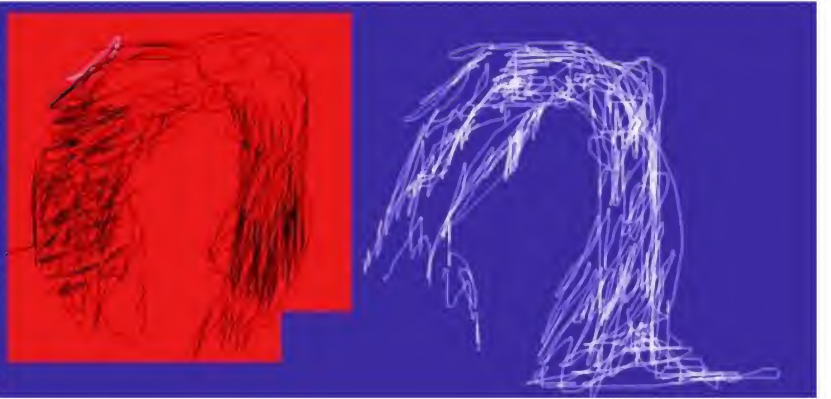
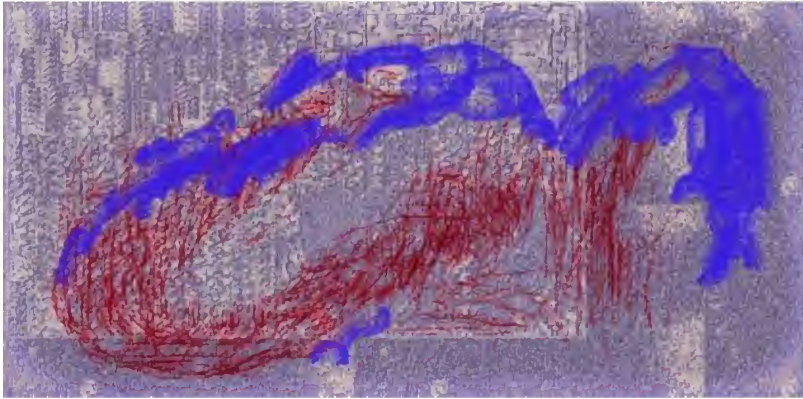
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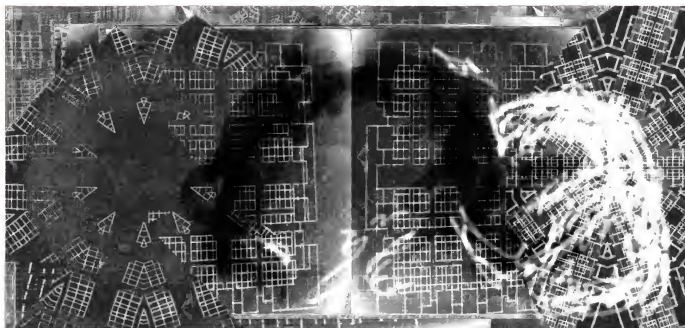


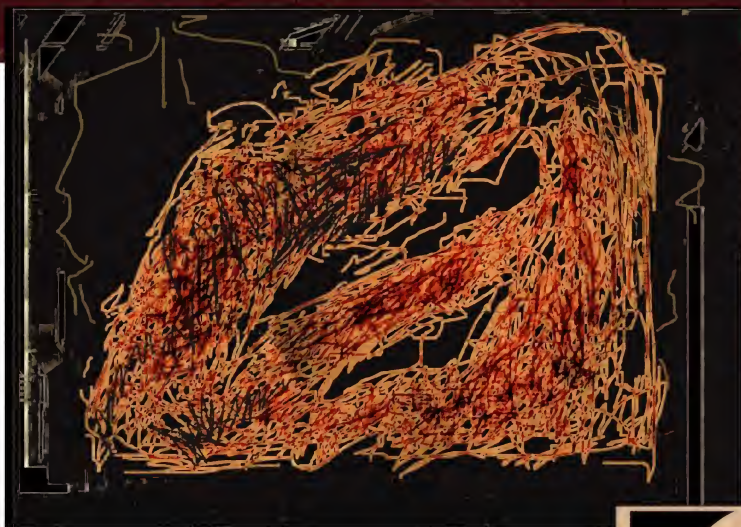
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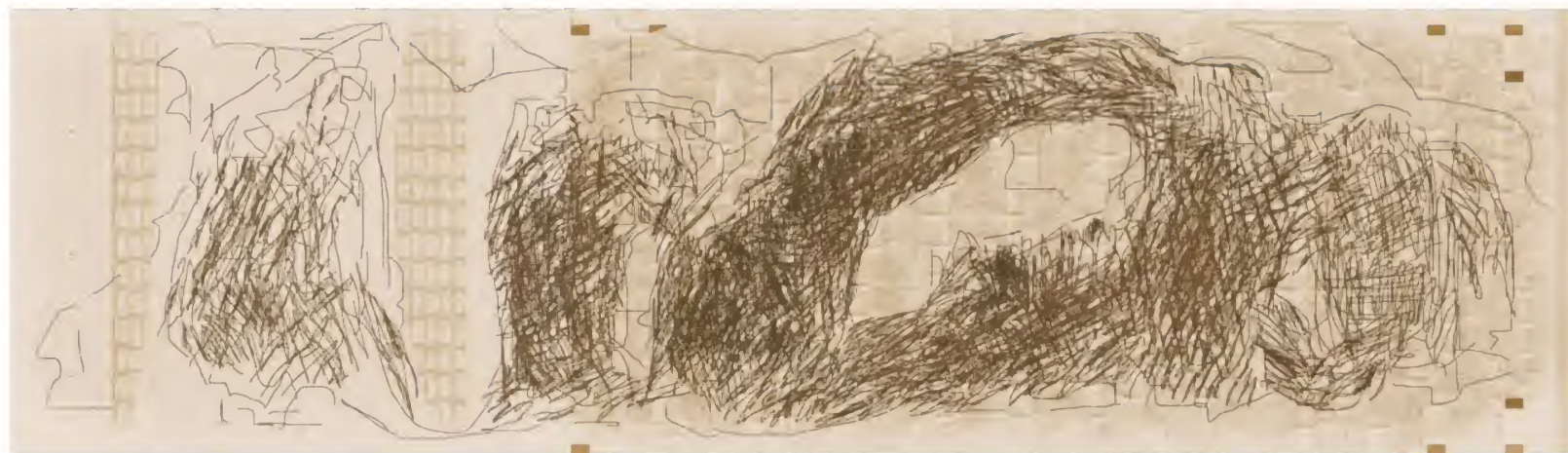


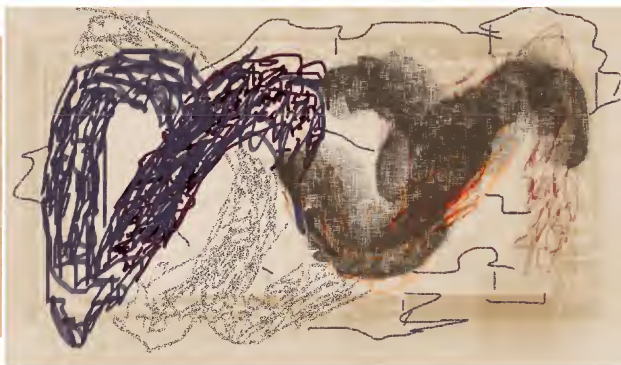
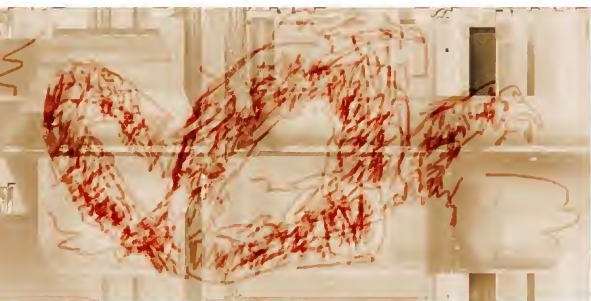
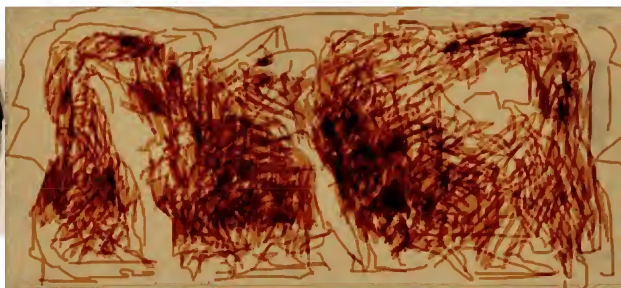
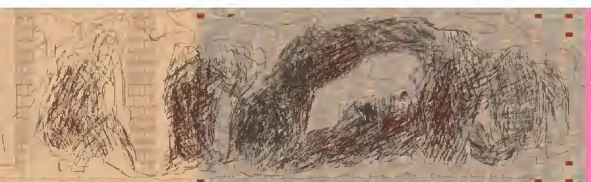
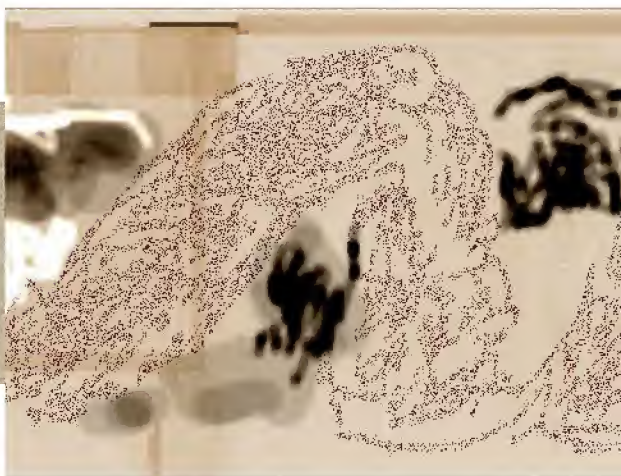
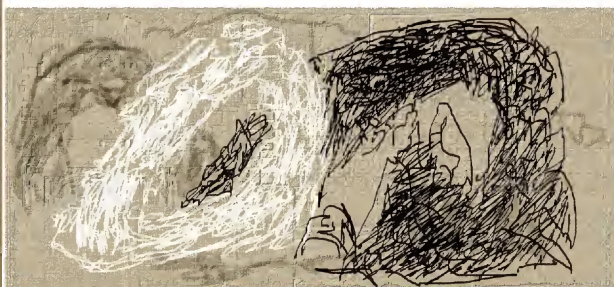


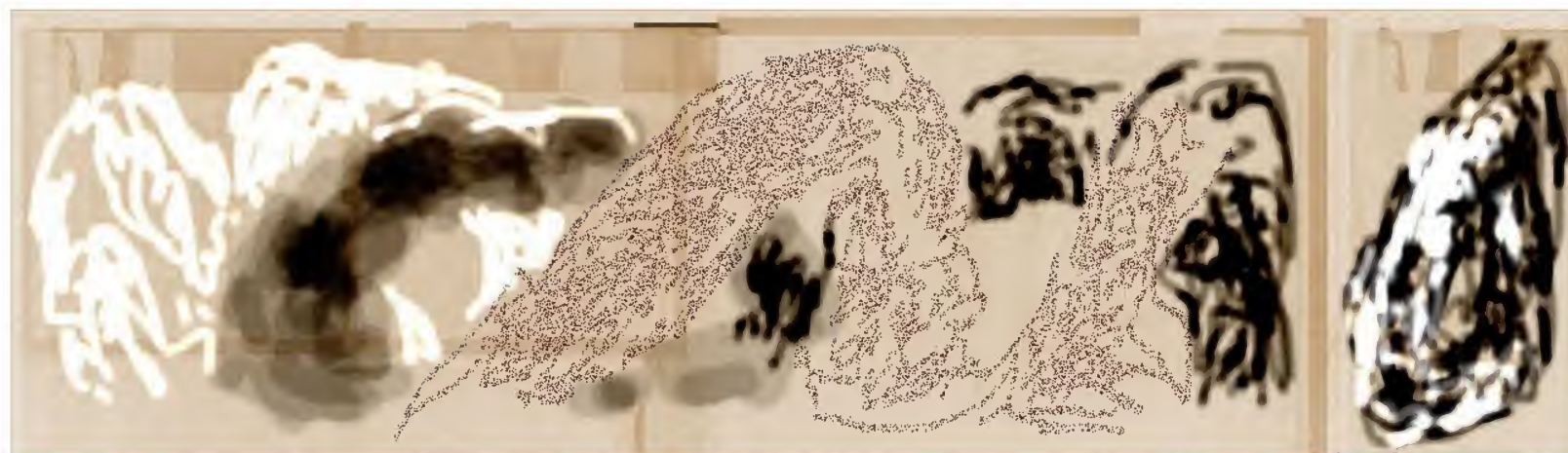


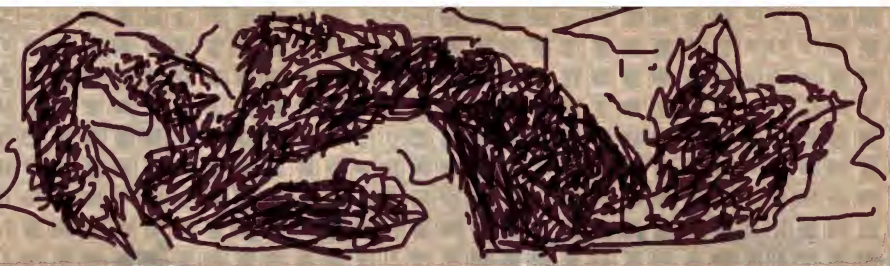


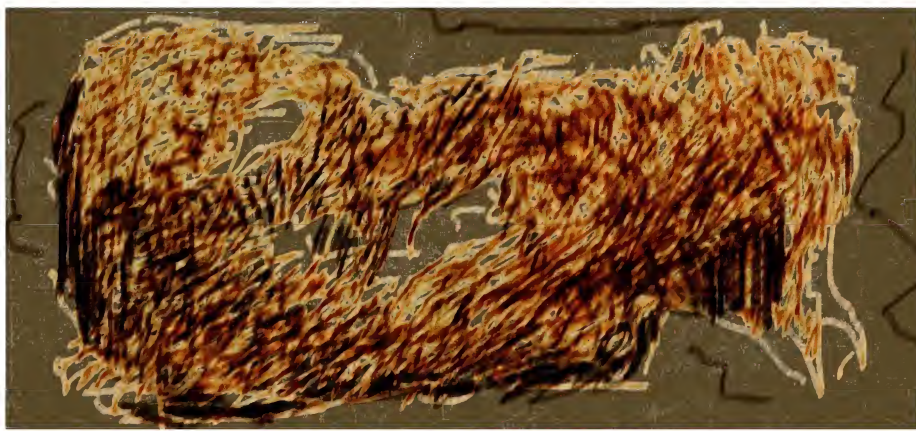
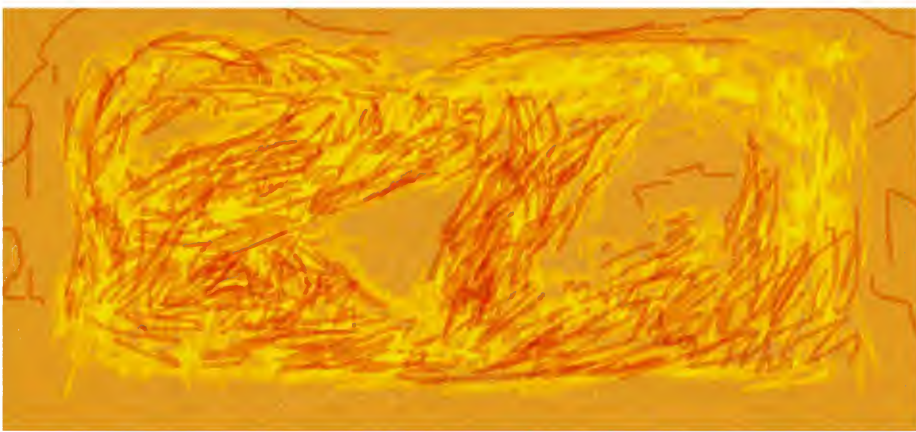




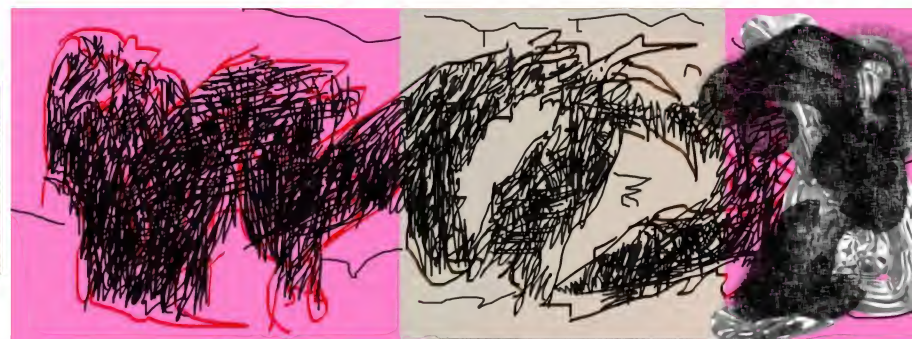






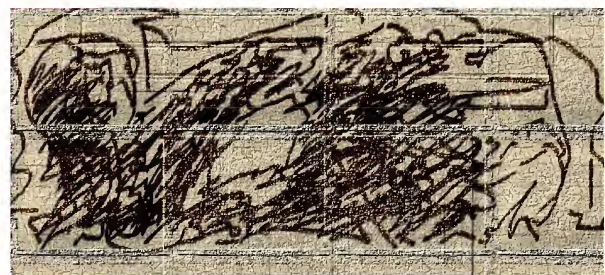
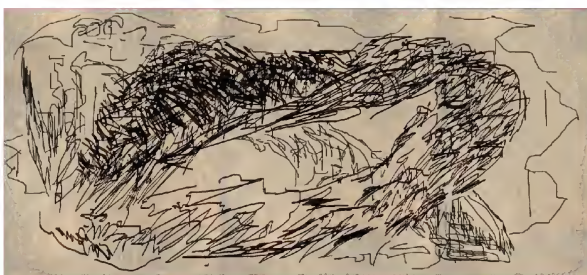
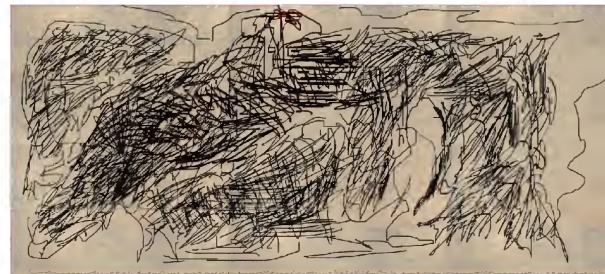
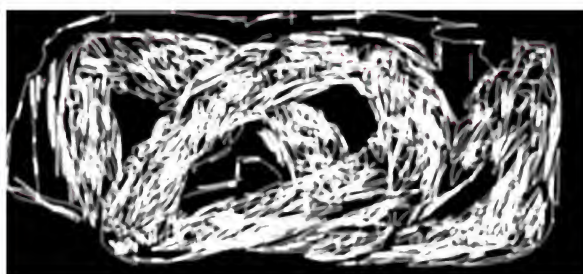


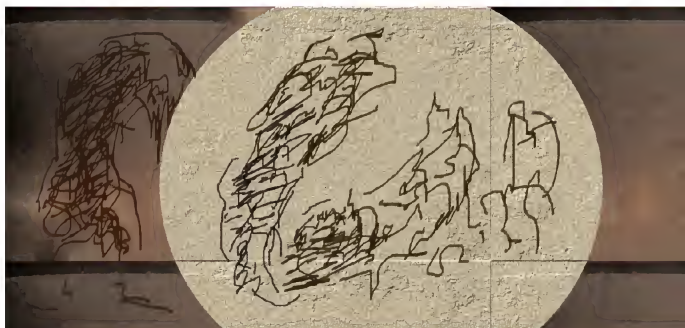
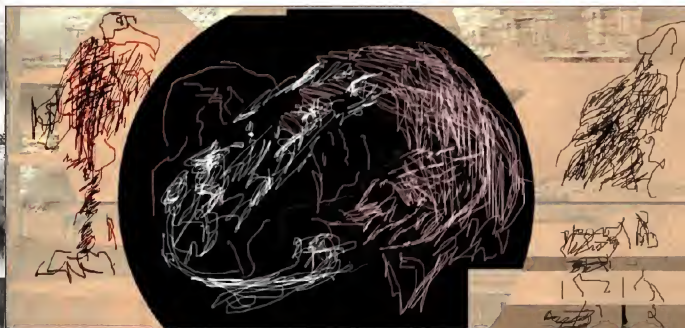
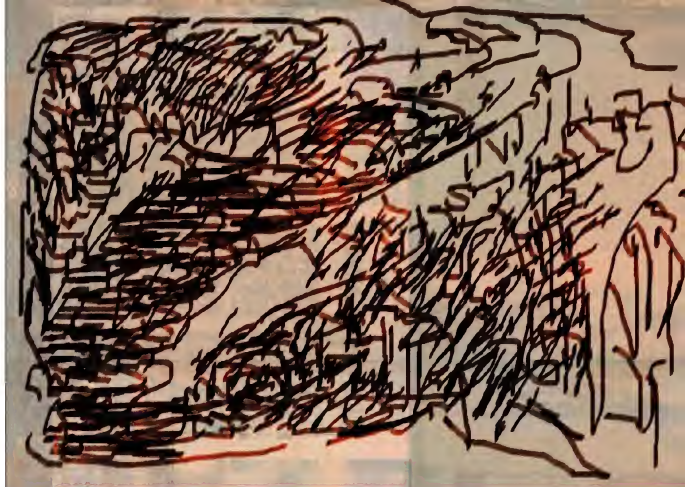




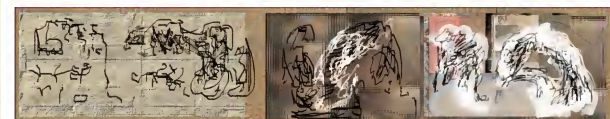
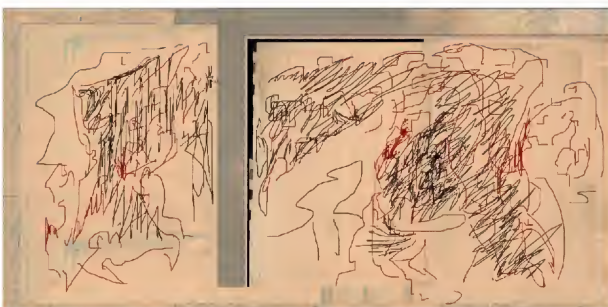
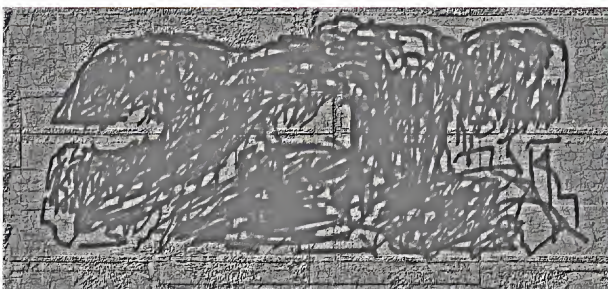
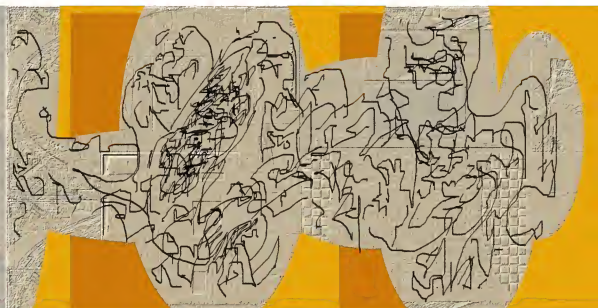
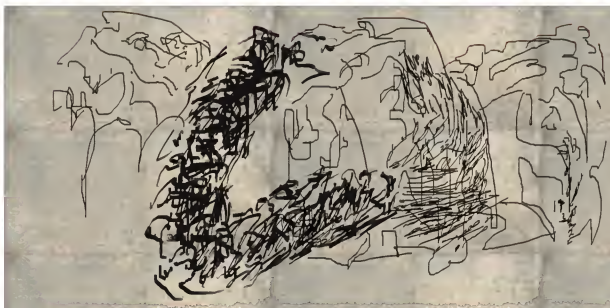






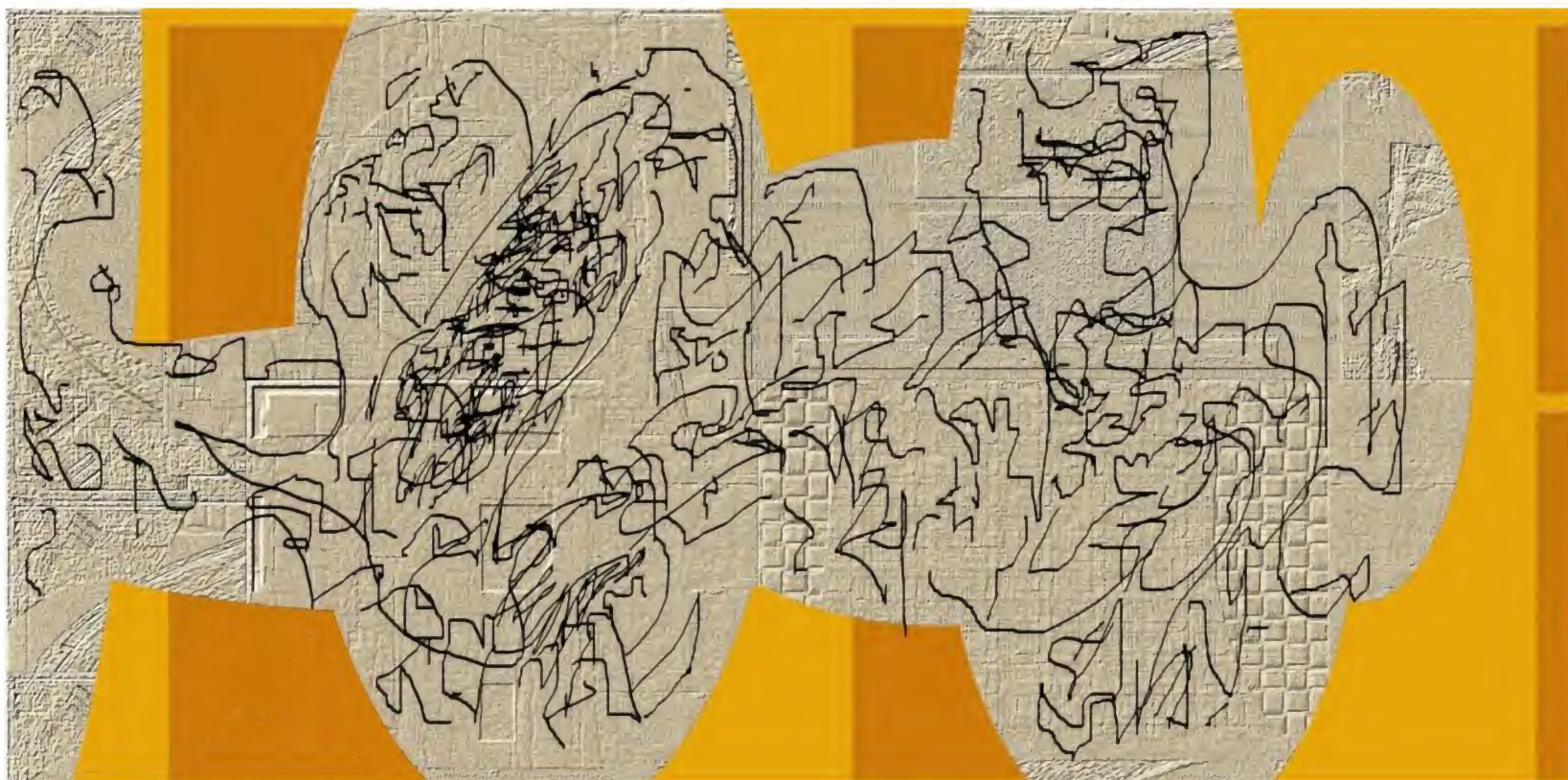




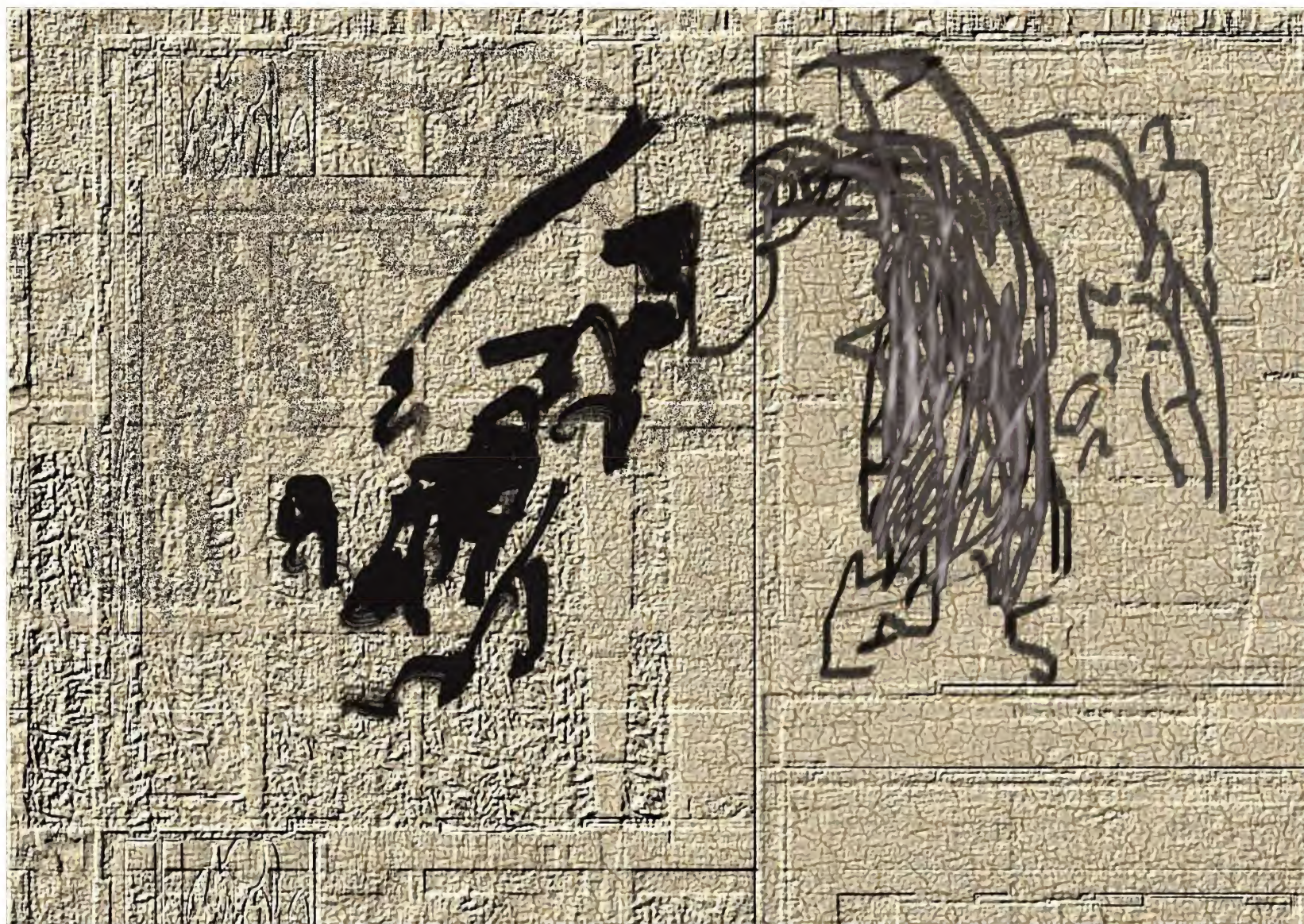


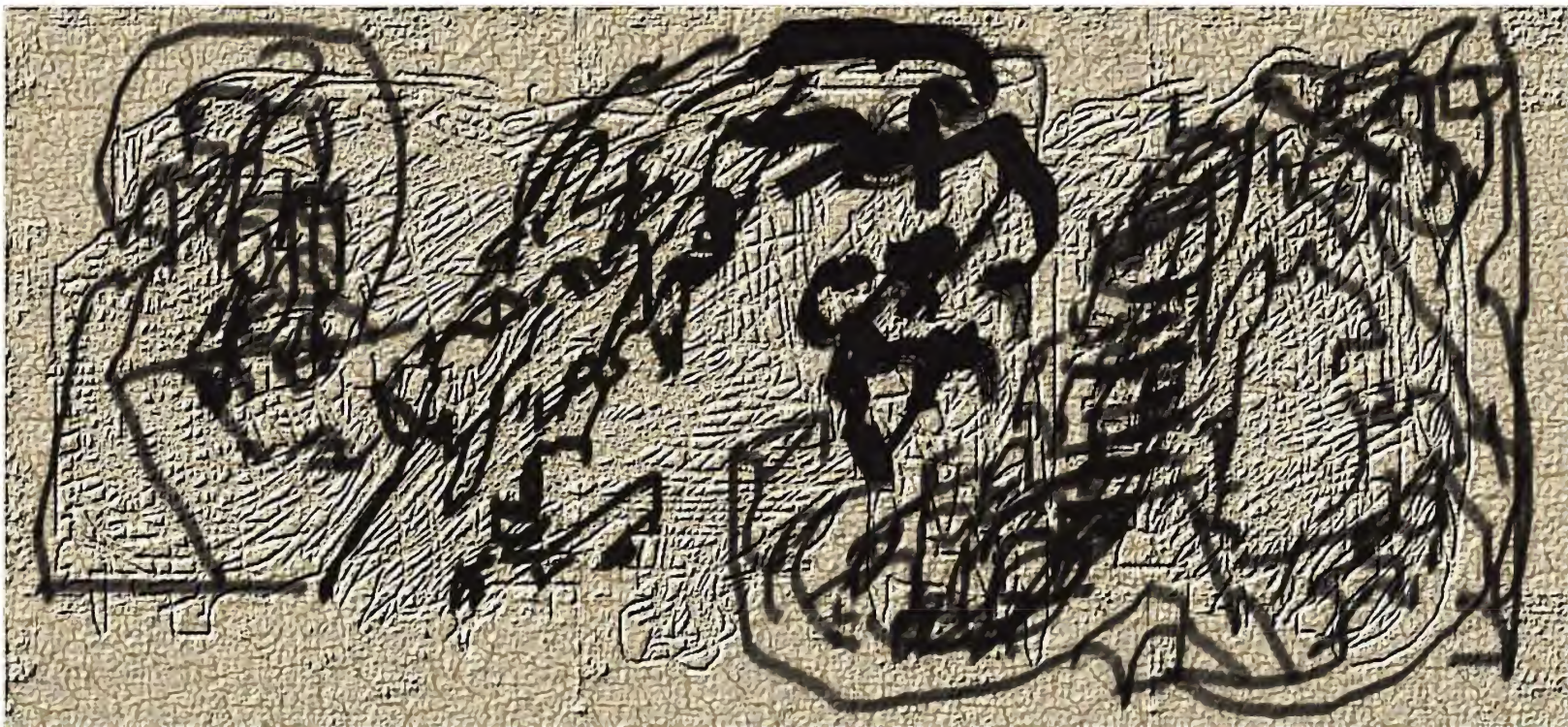


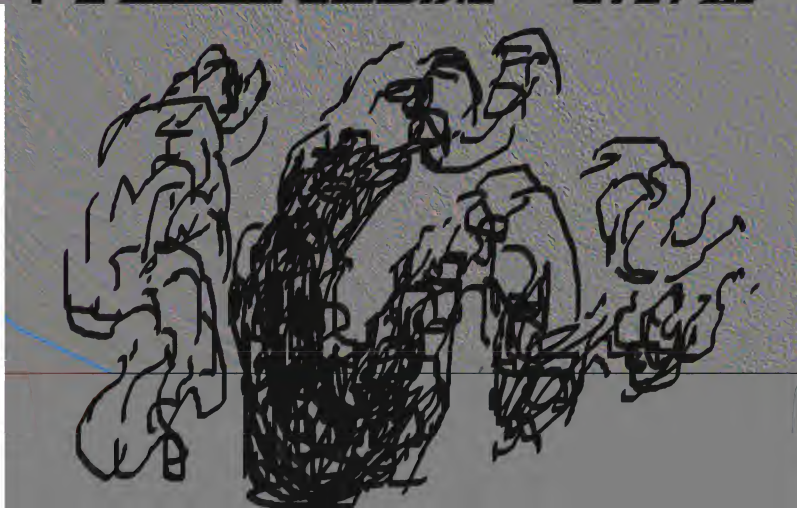
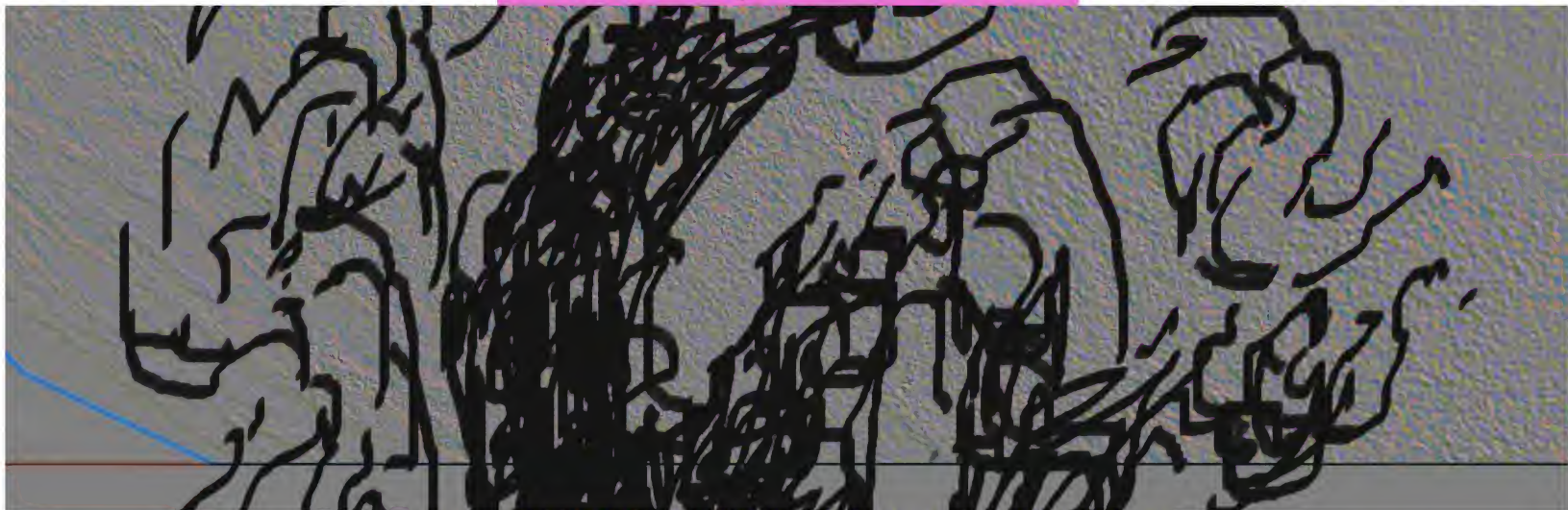


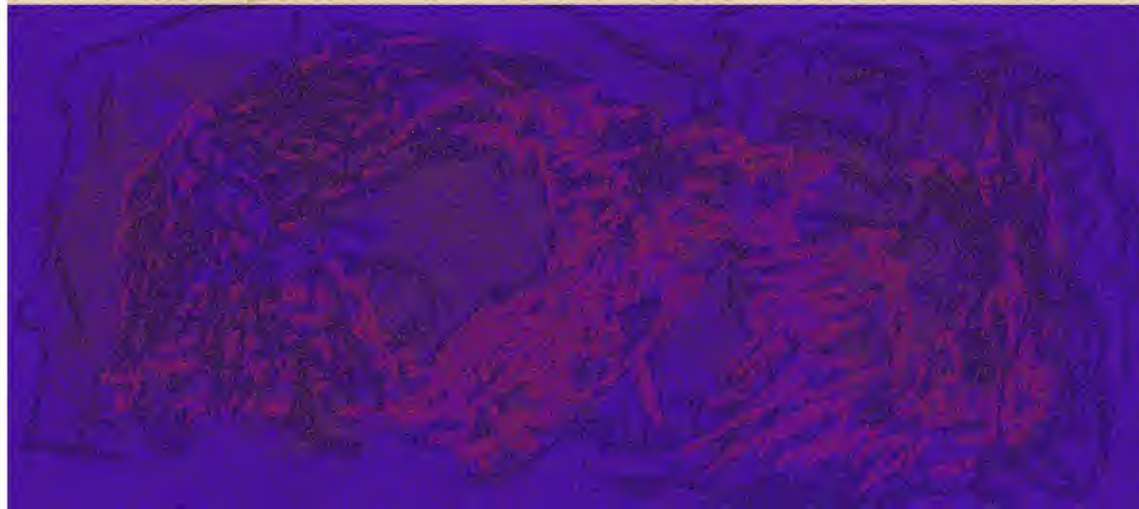
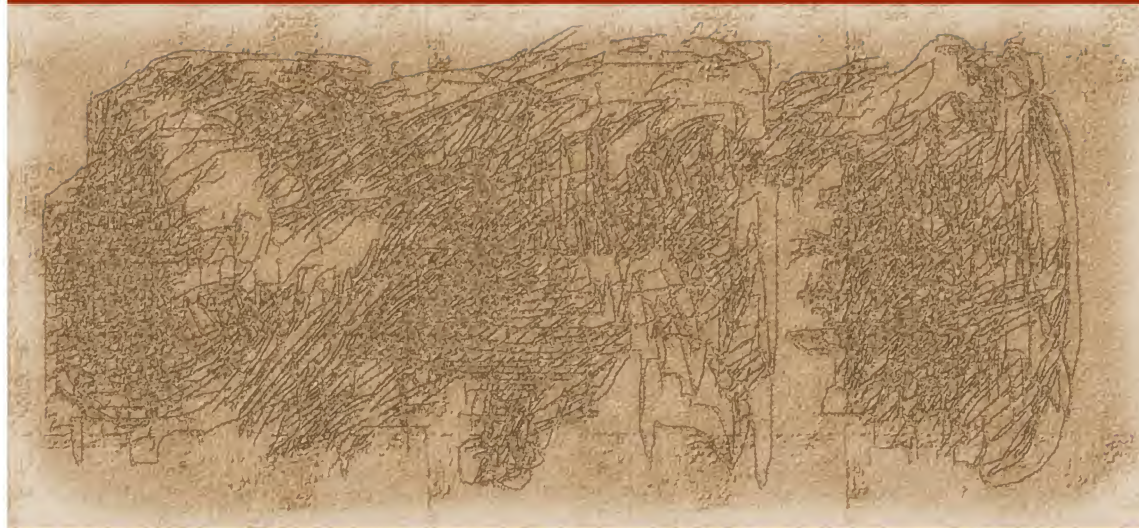




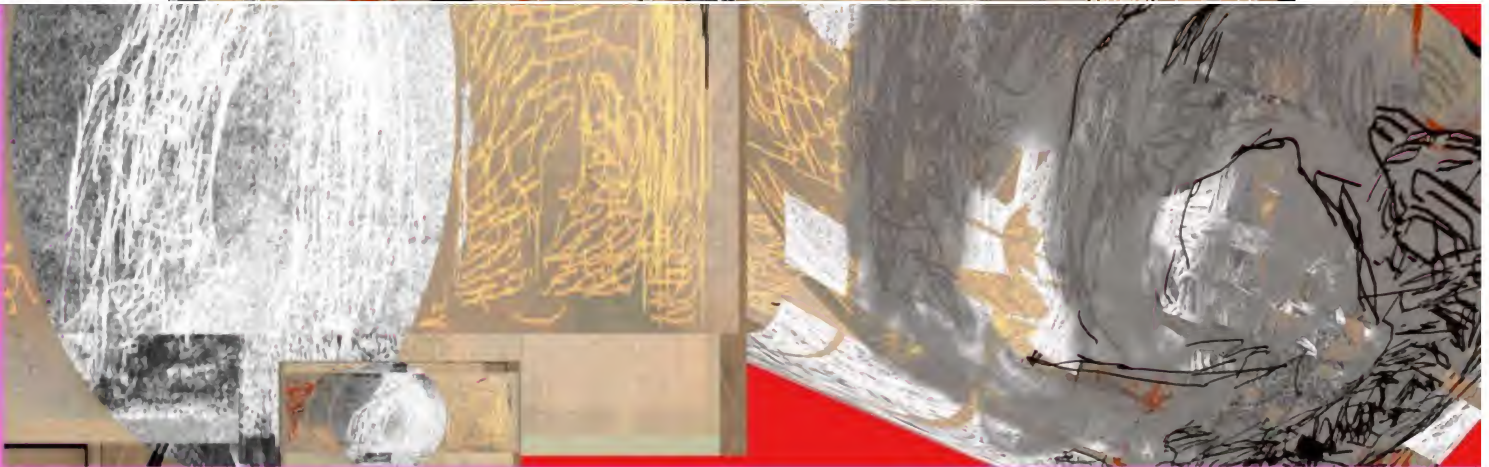
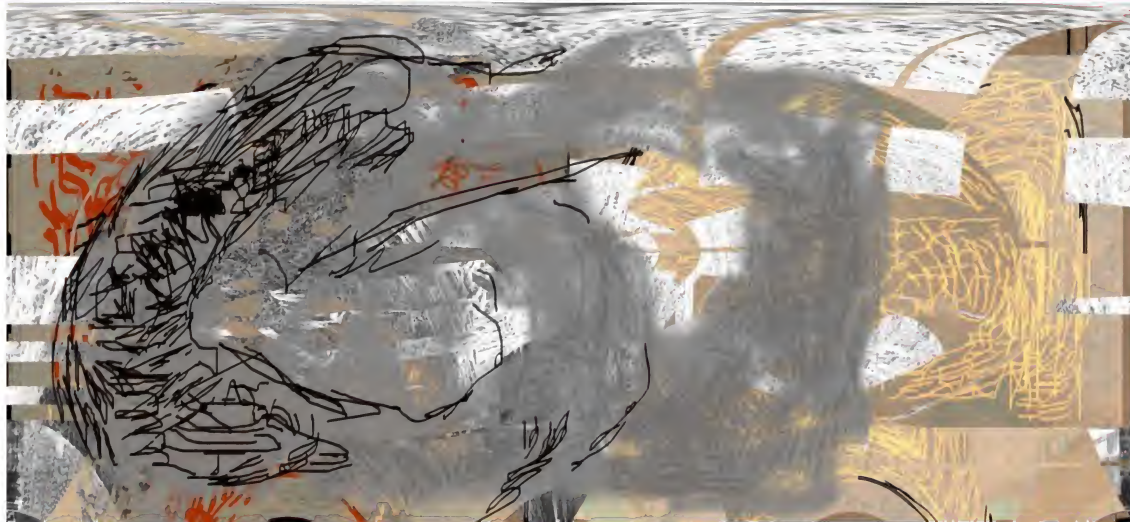
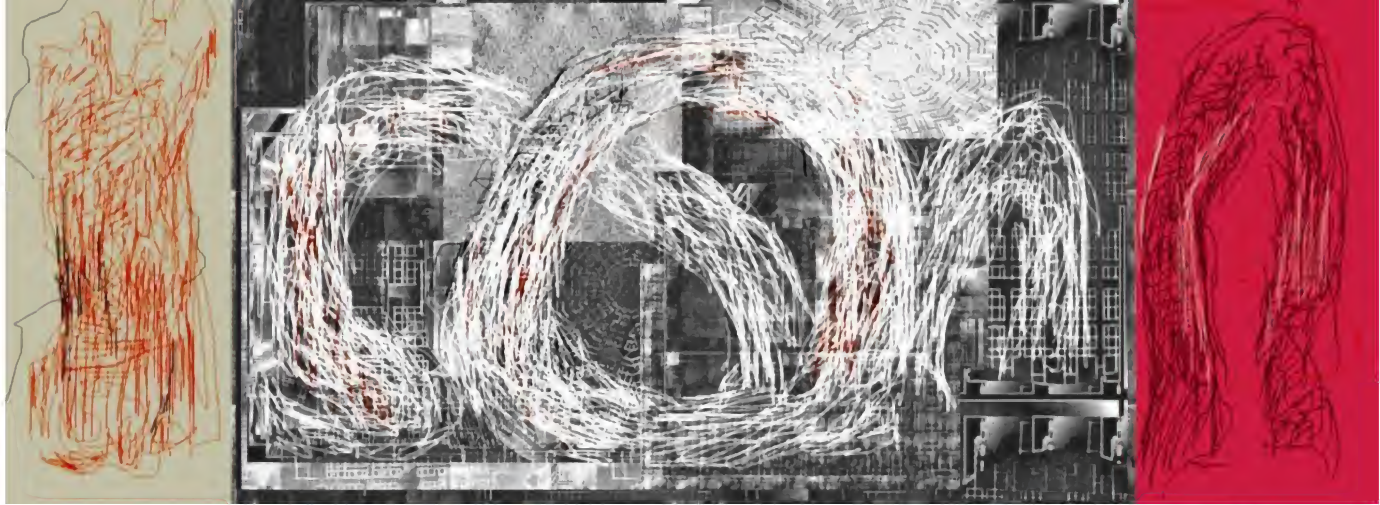










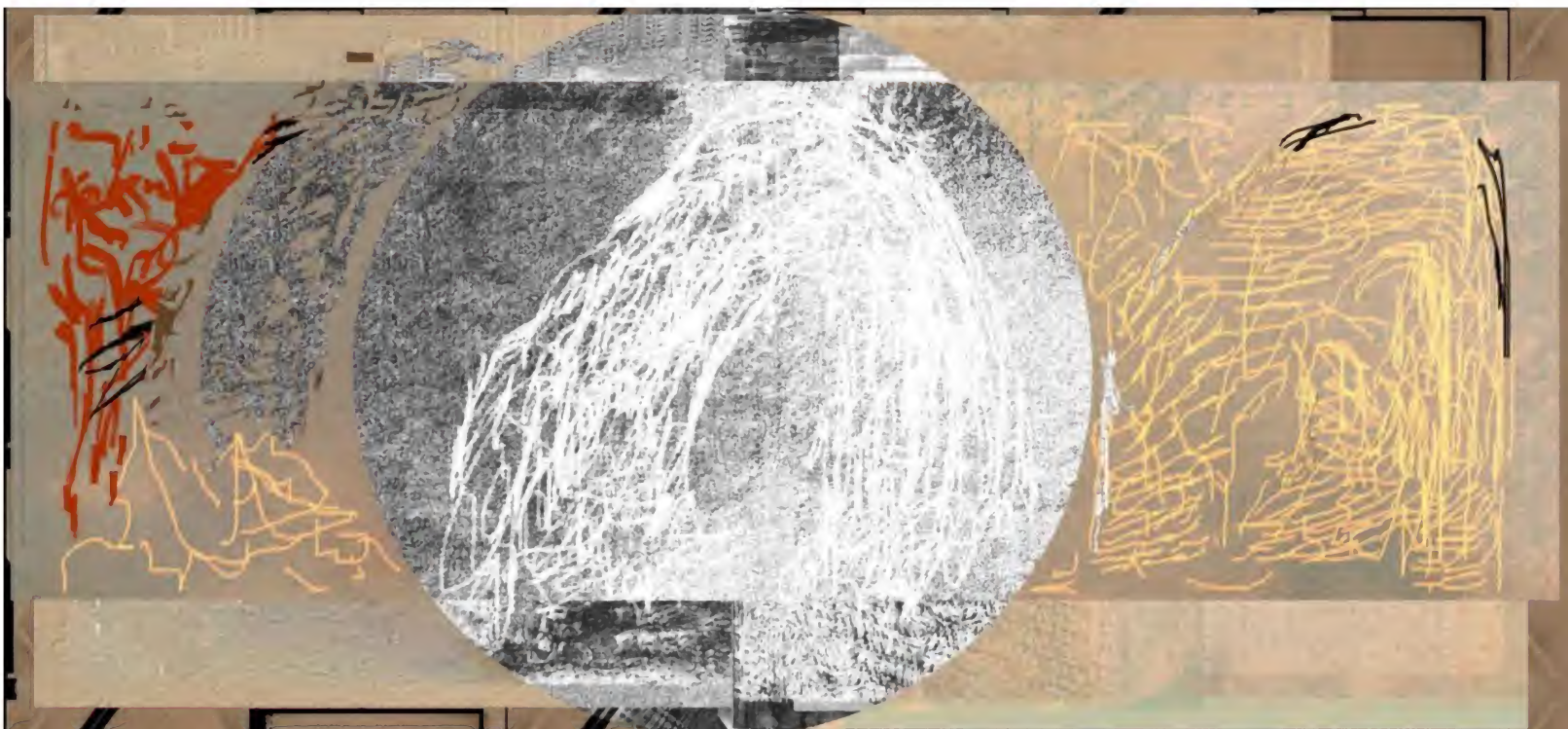


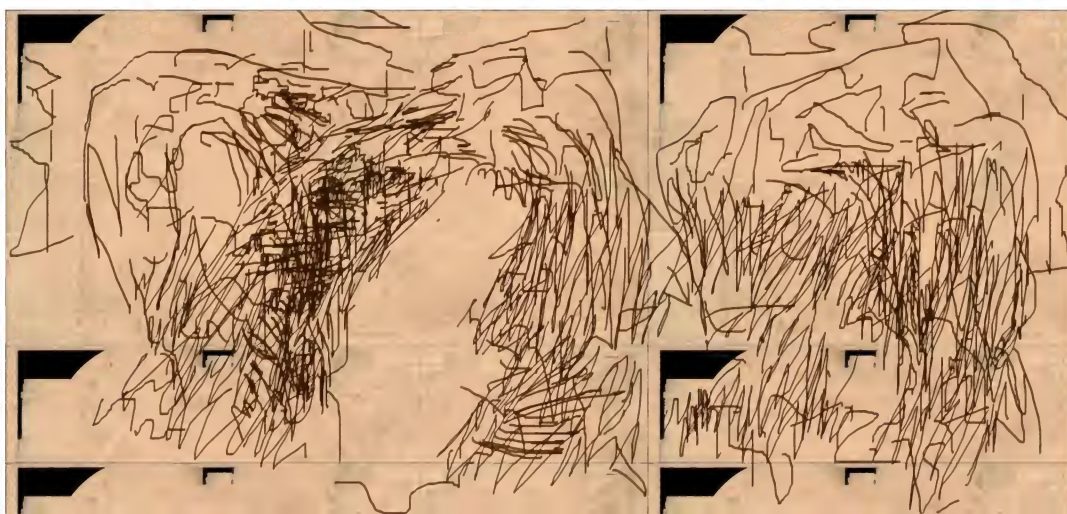
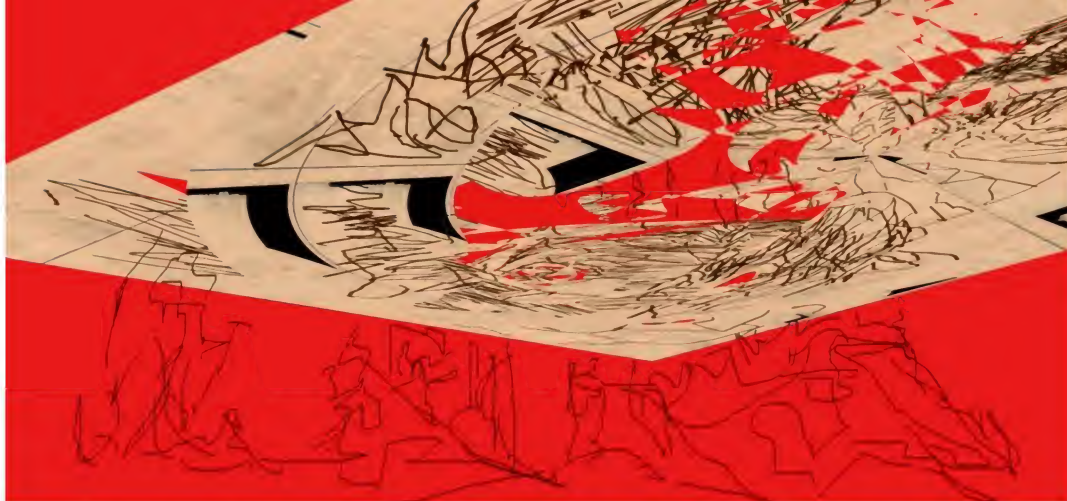
neo syllogism



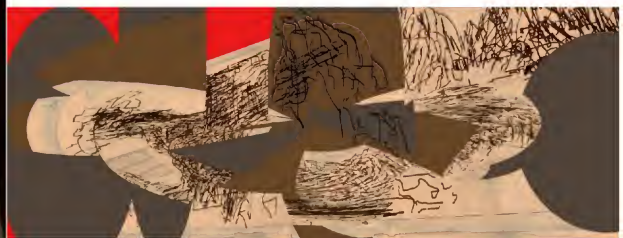
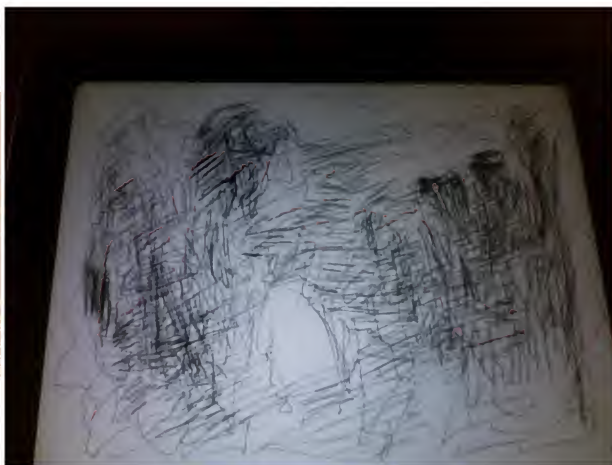
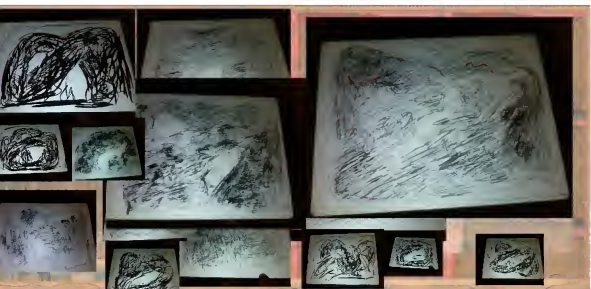
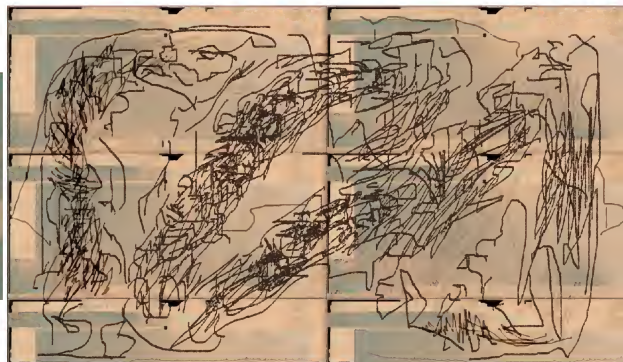
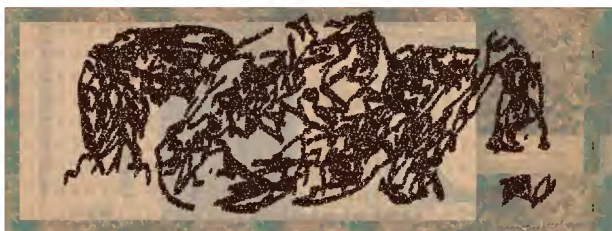
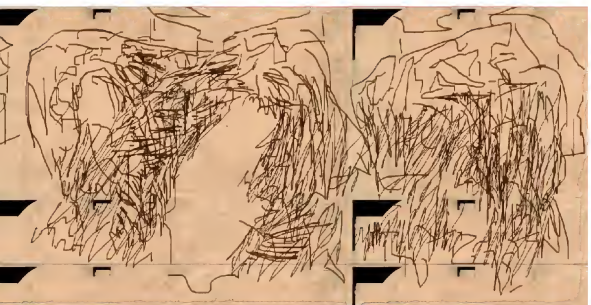
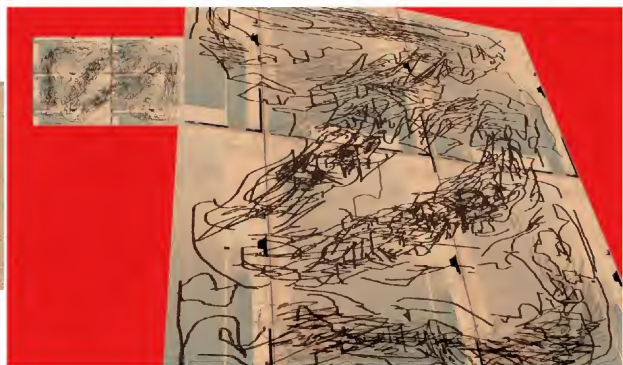
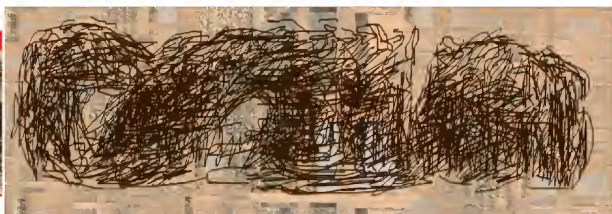
Sharing the Mirror

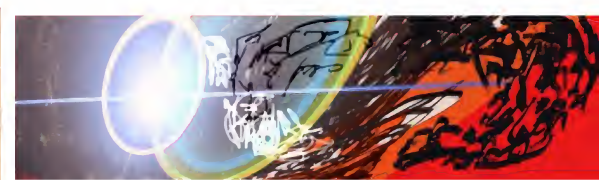
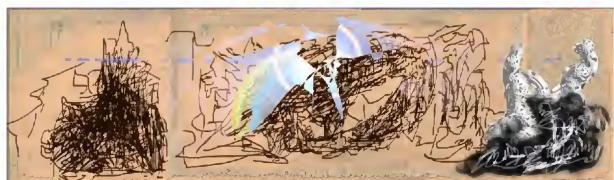
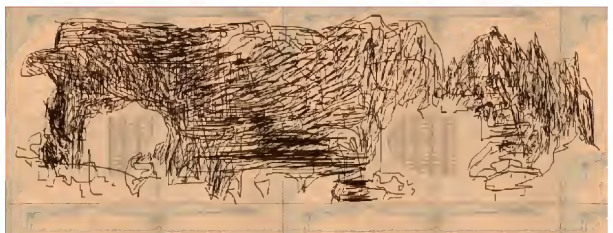
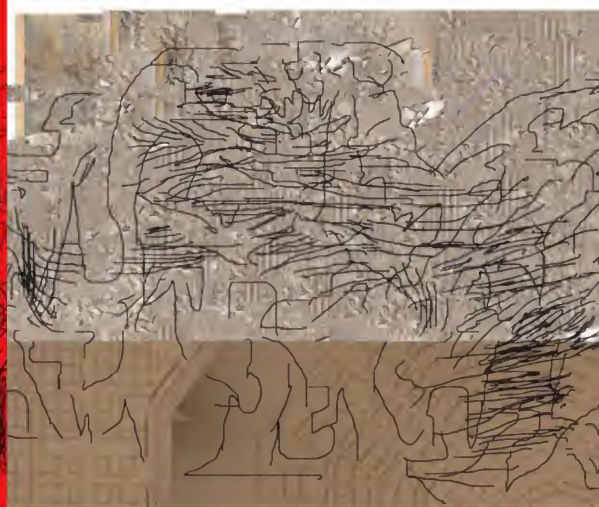
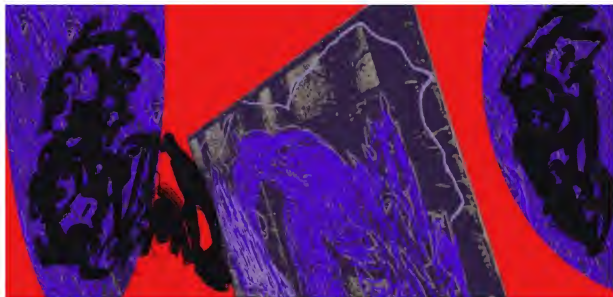


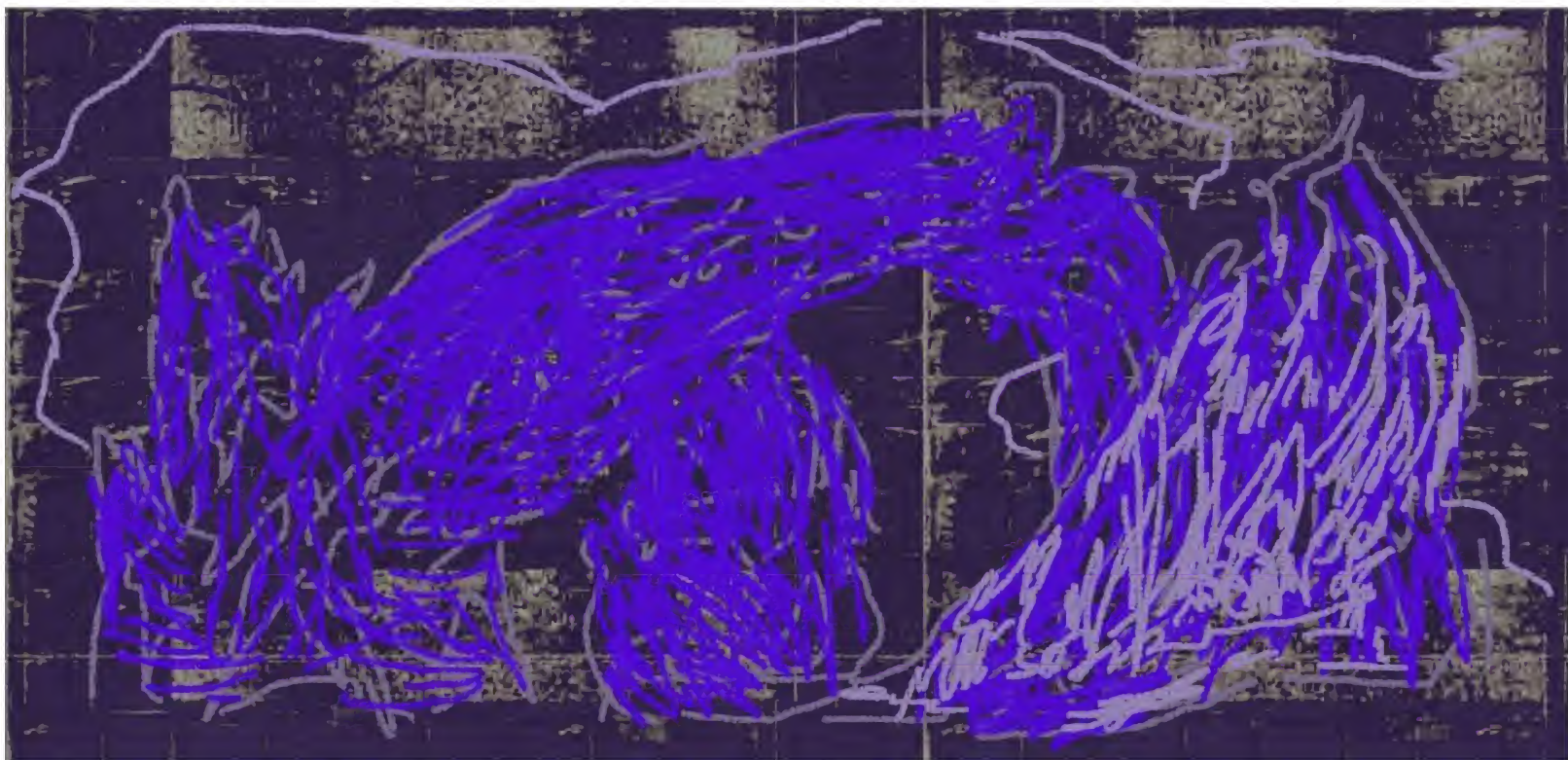




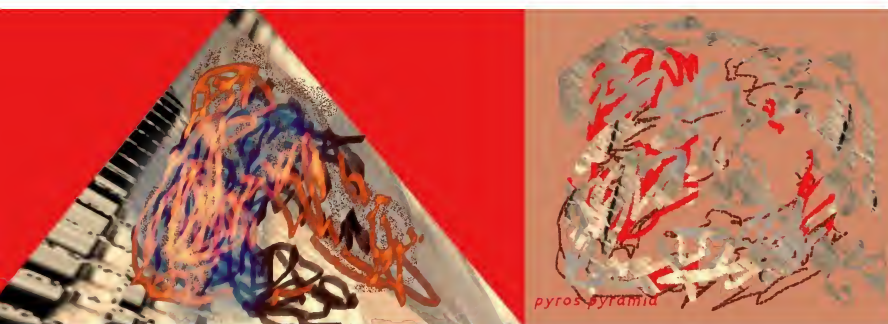
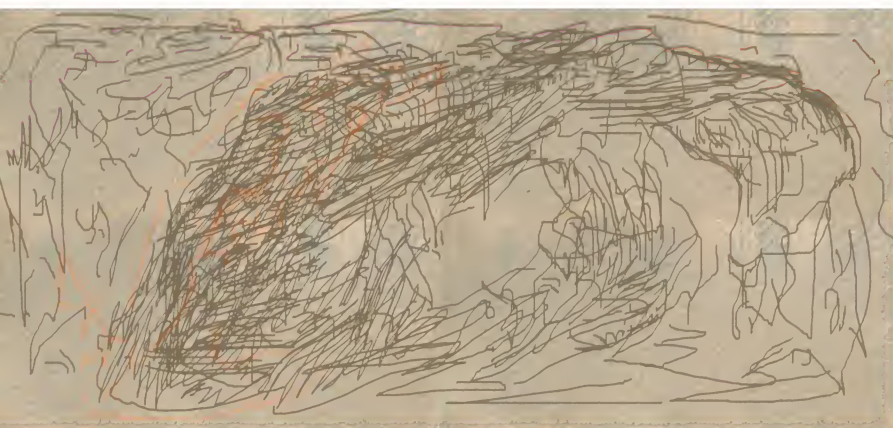
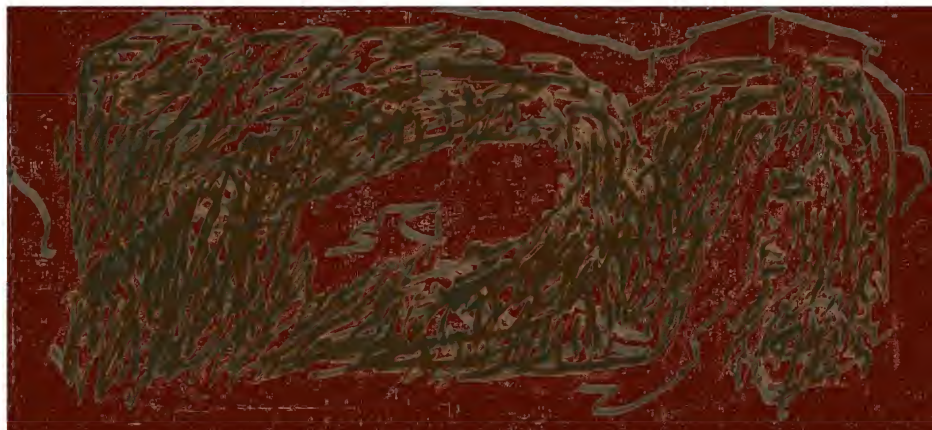


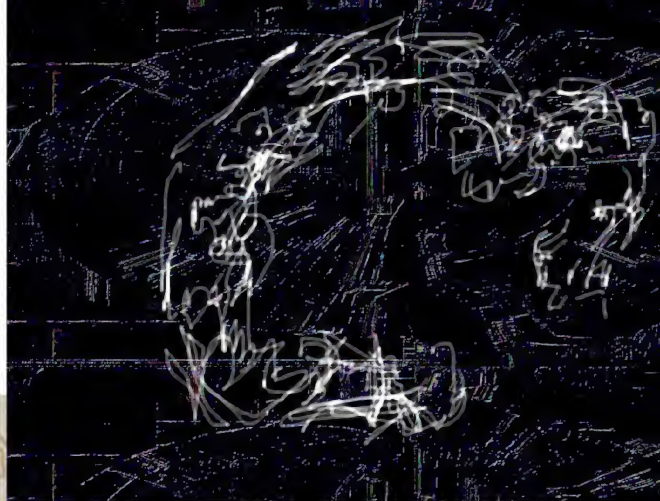


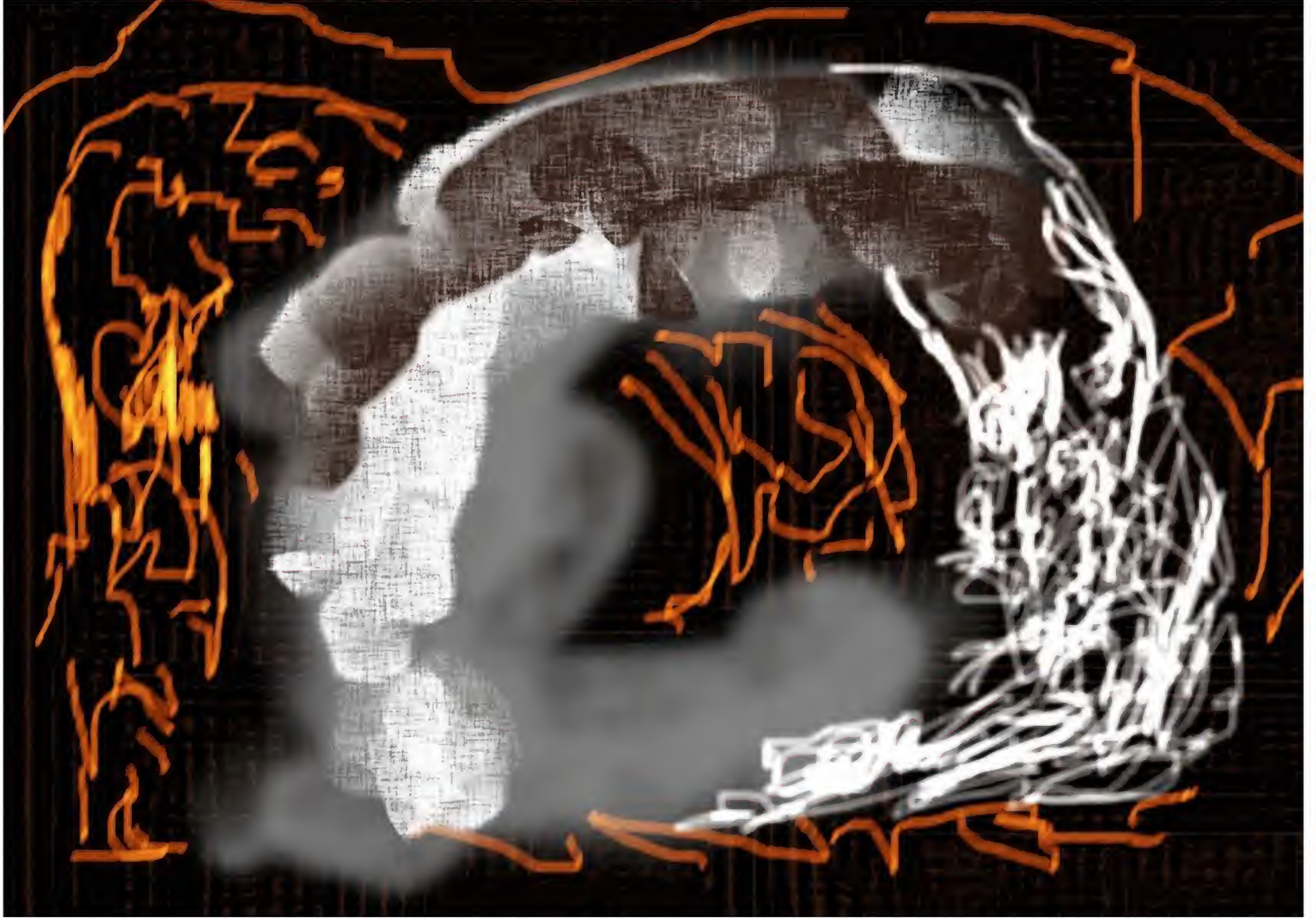


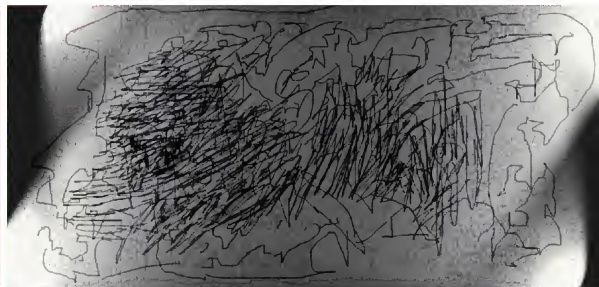
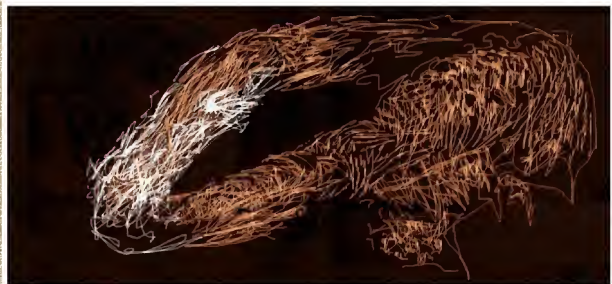
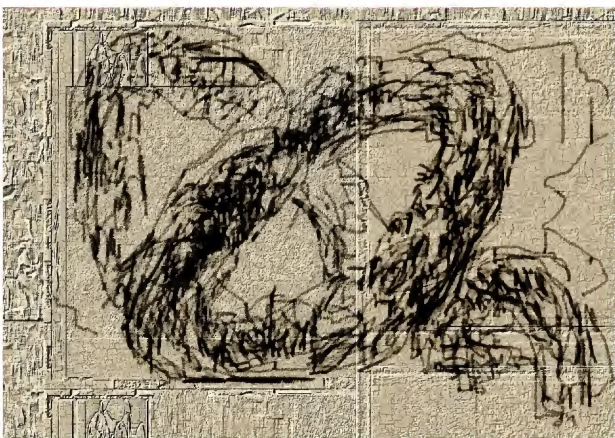
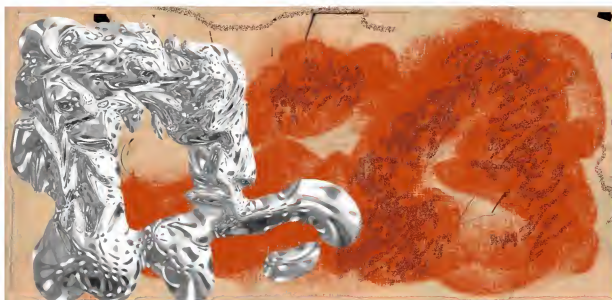
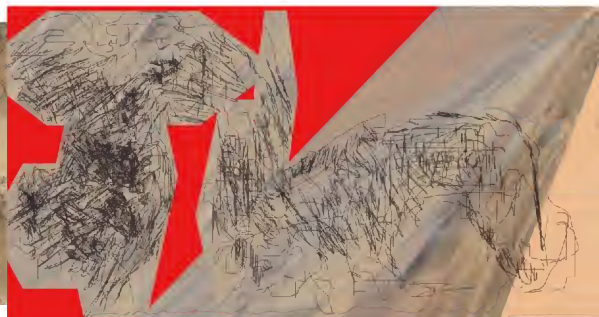
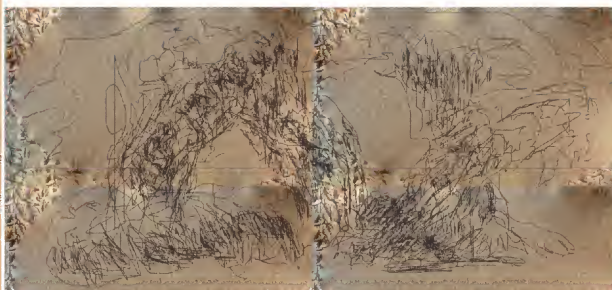


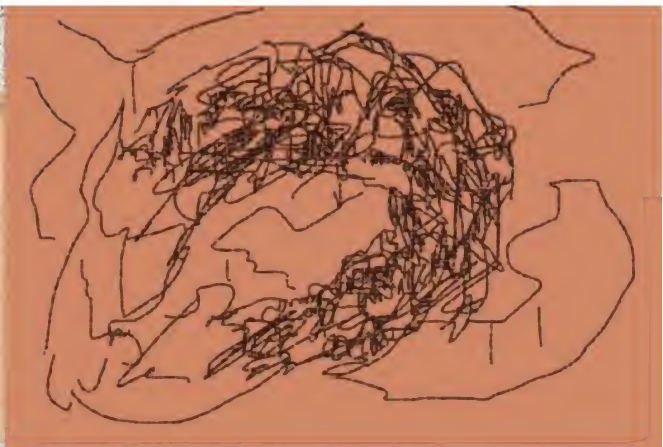
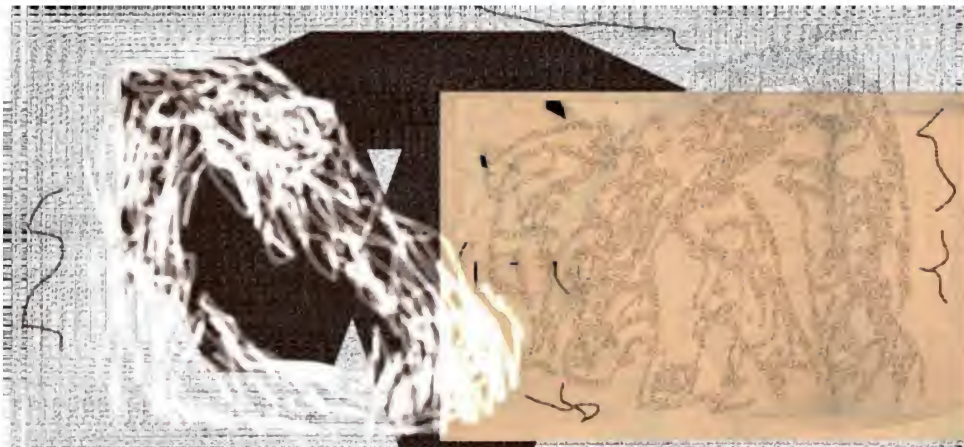






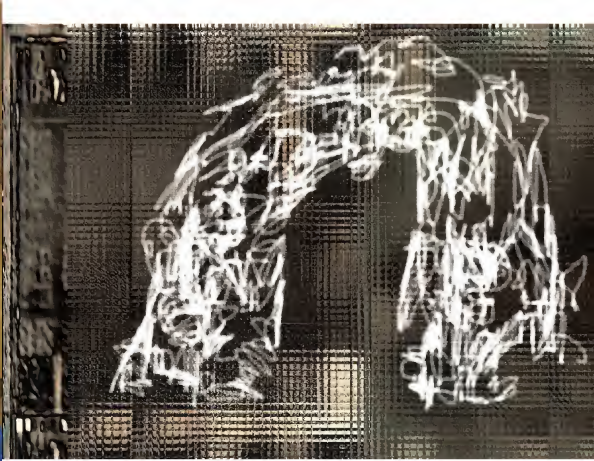
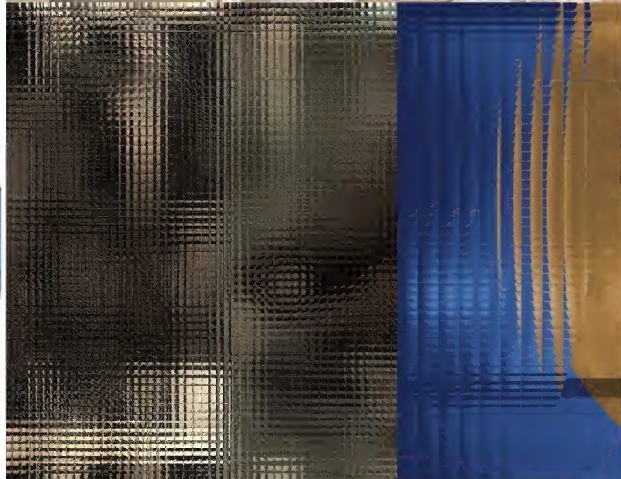










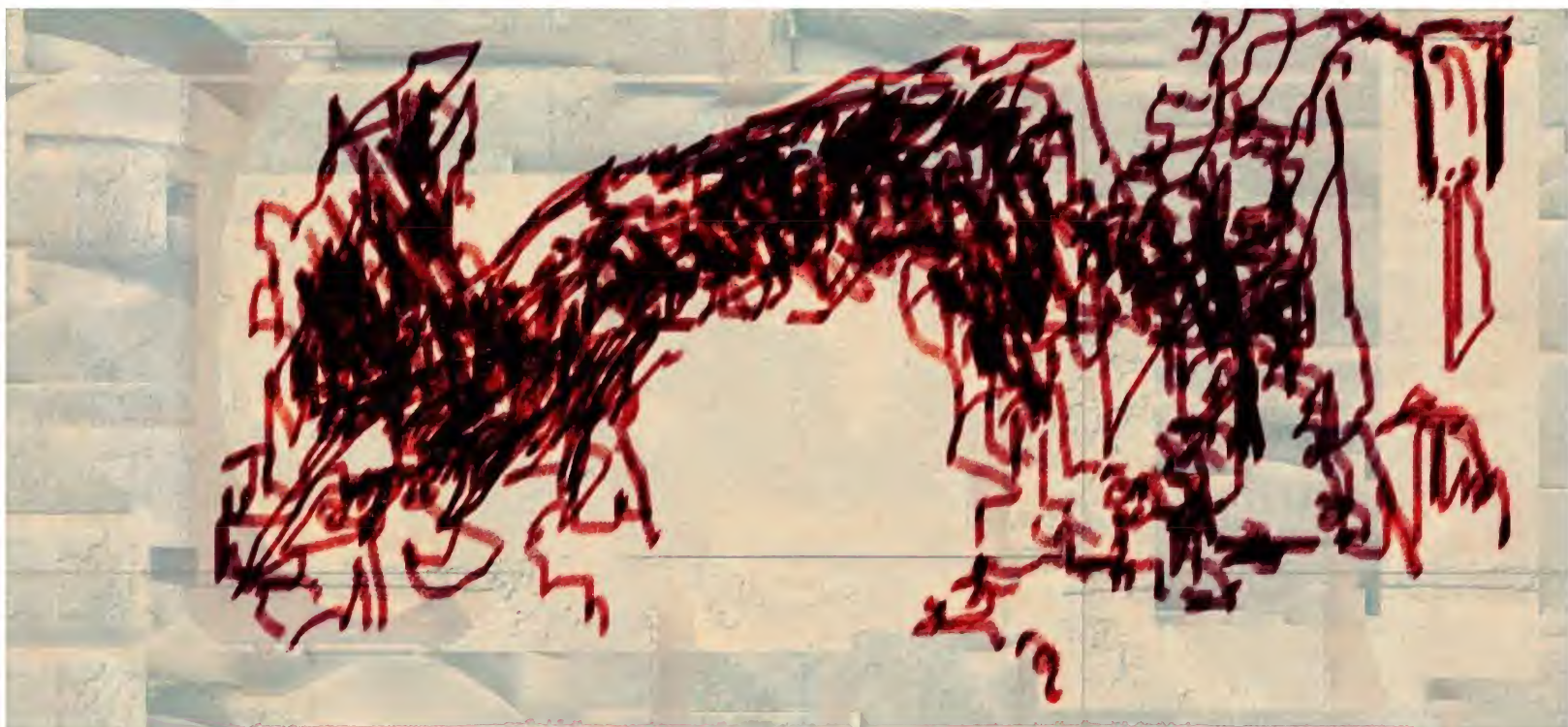


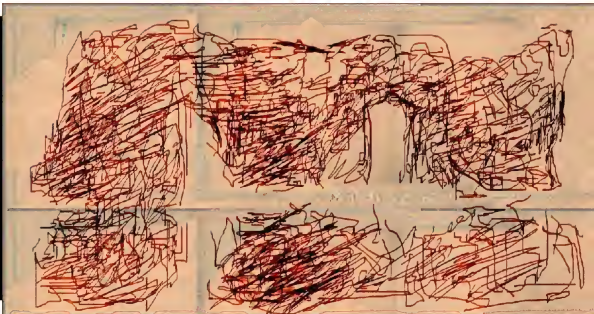
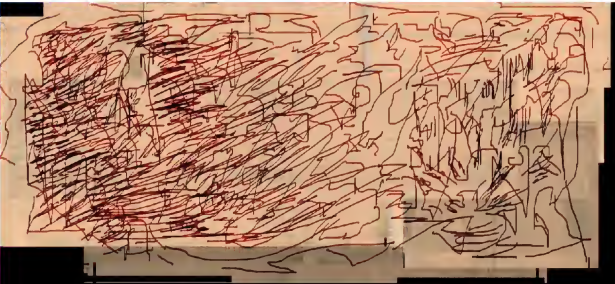
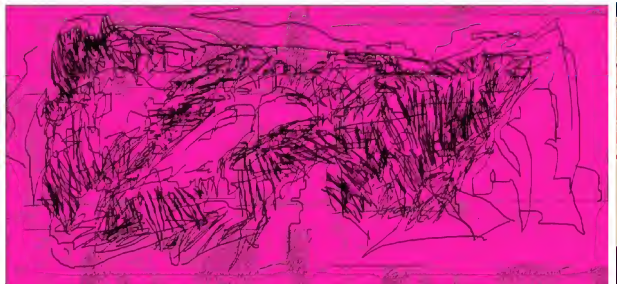
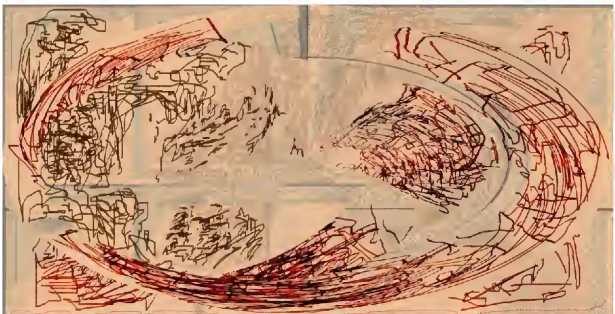
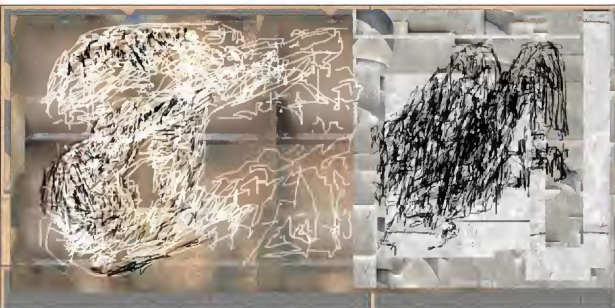


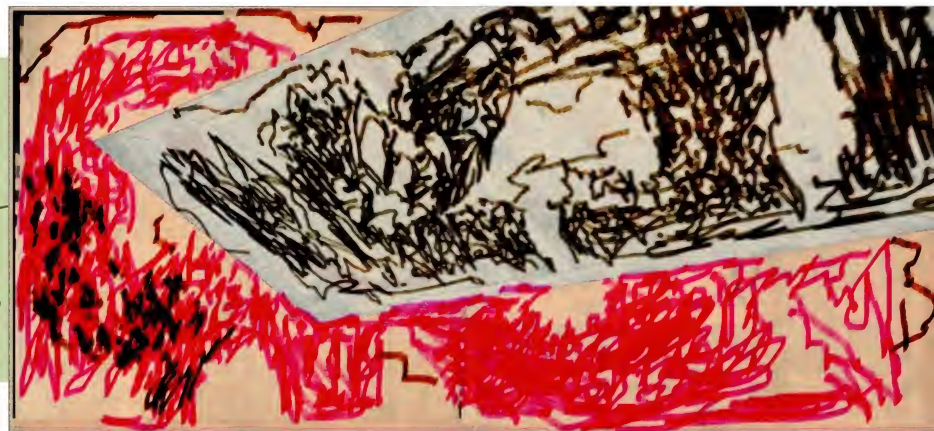


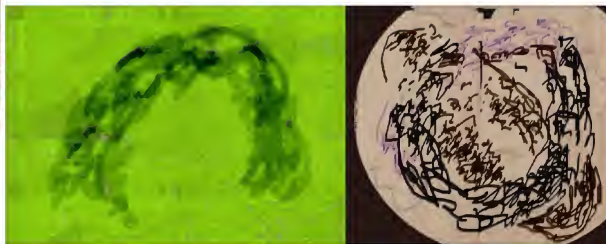


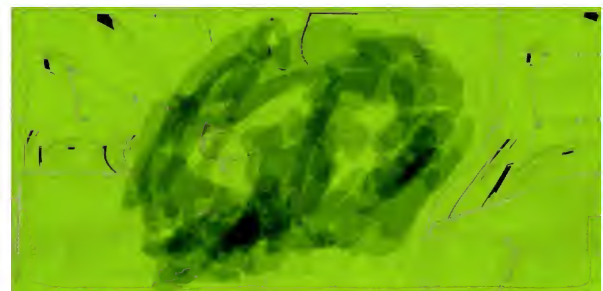
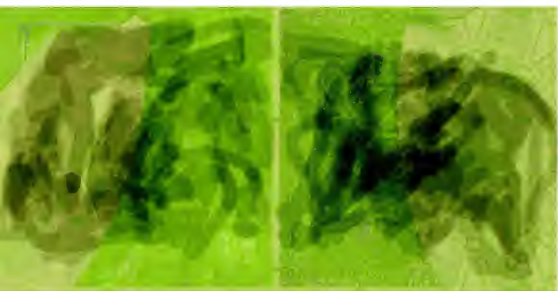
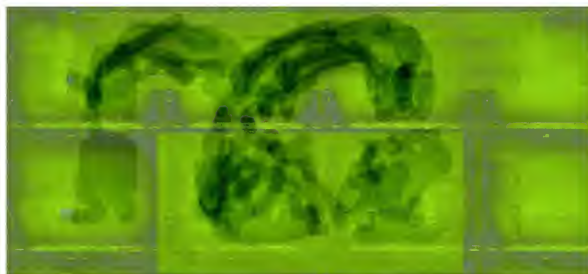


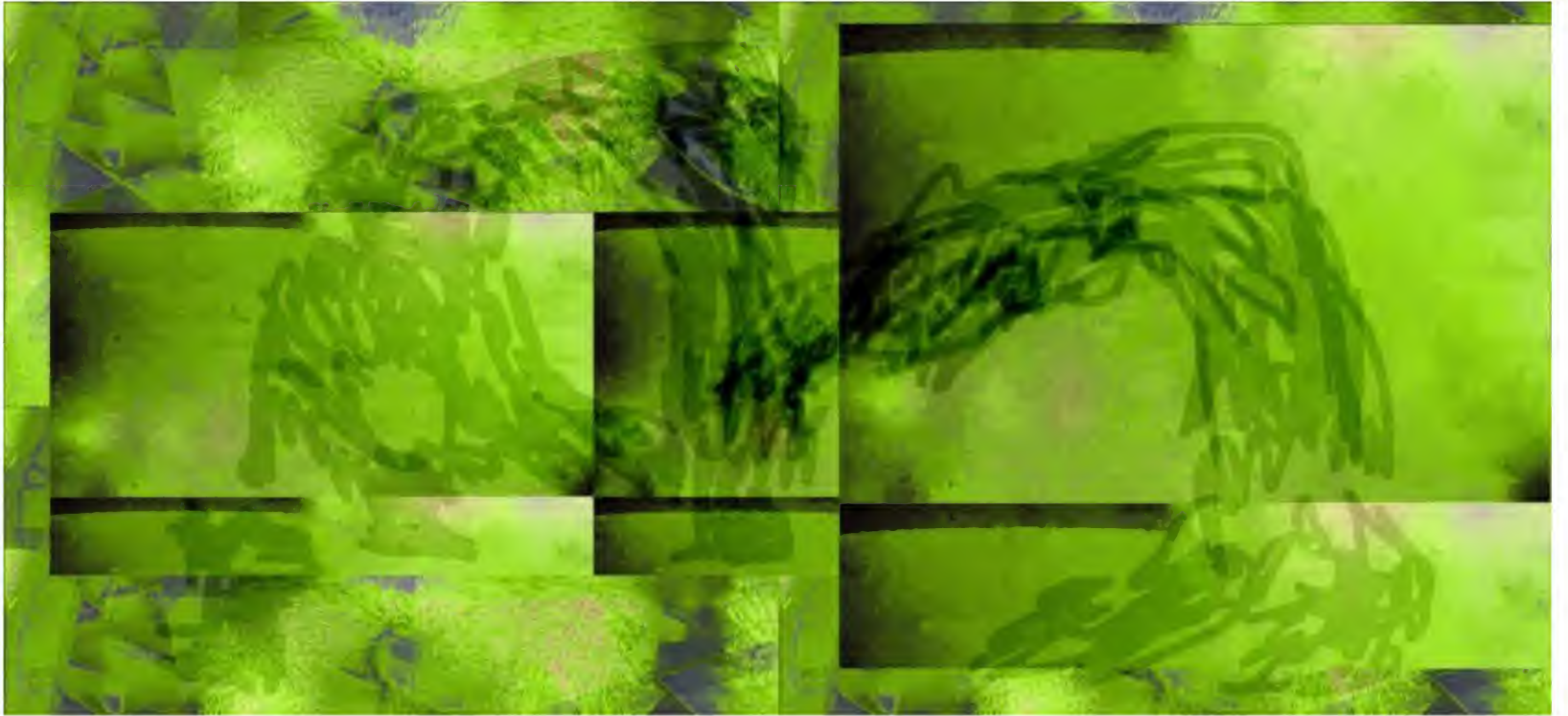




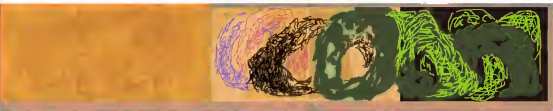




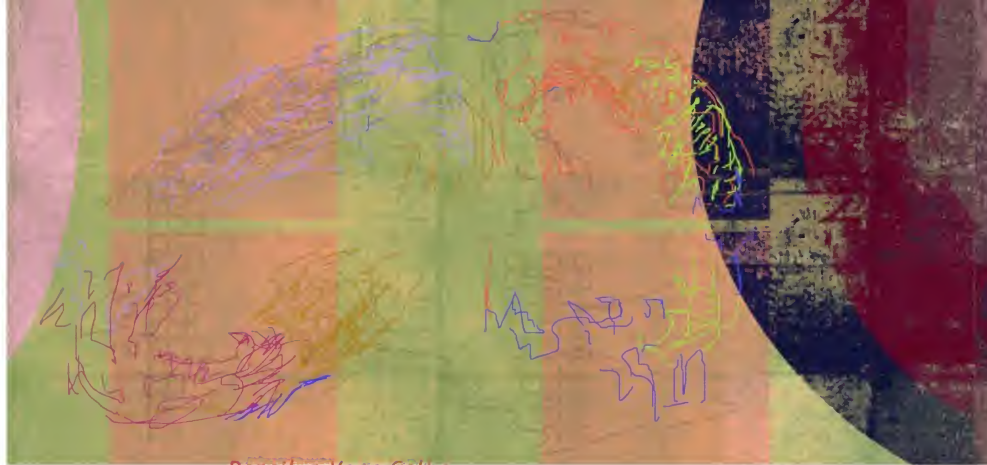




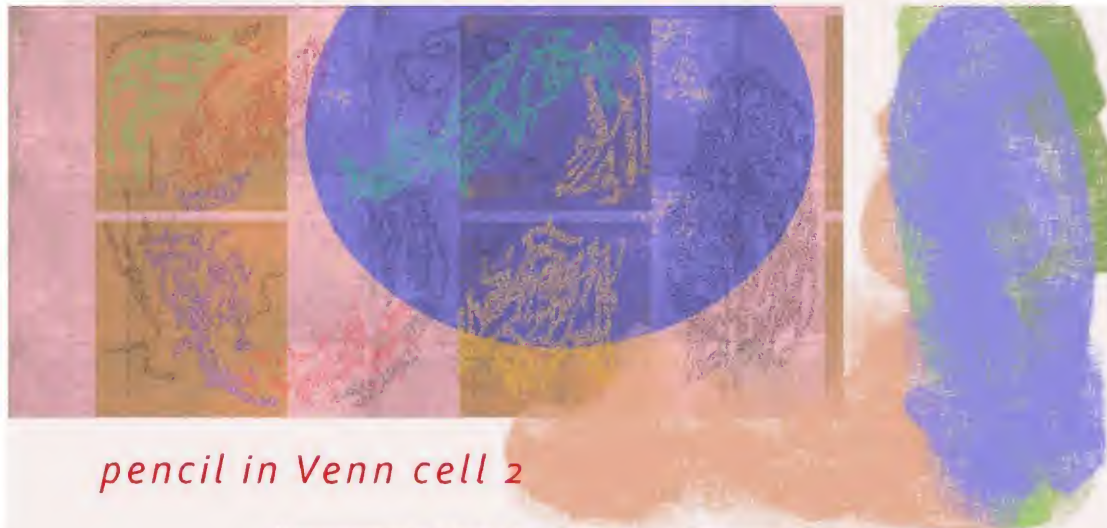








Pencil in Venn Cell 1

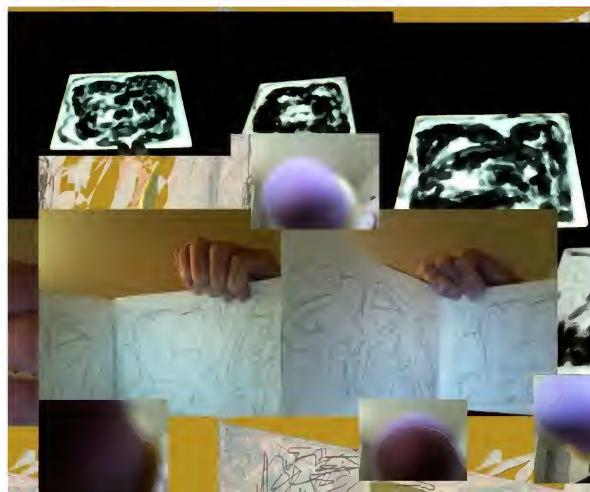
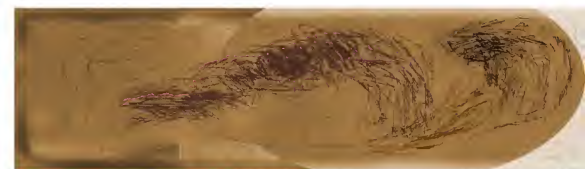
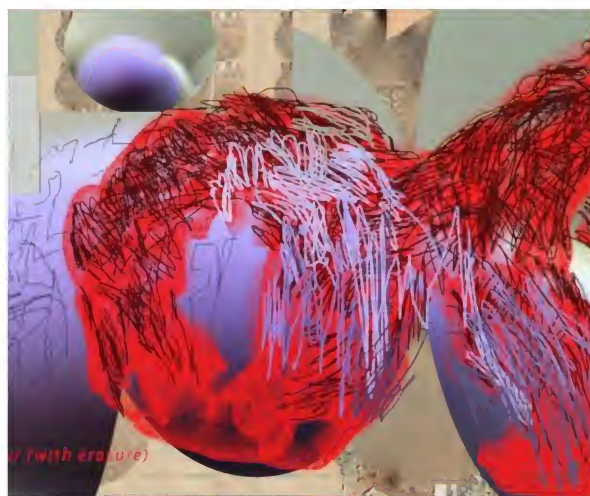
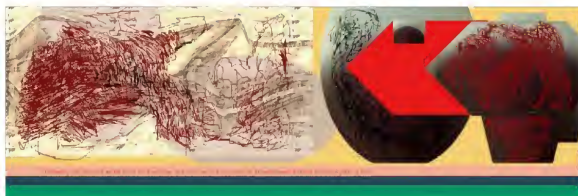


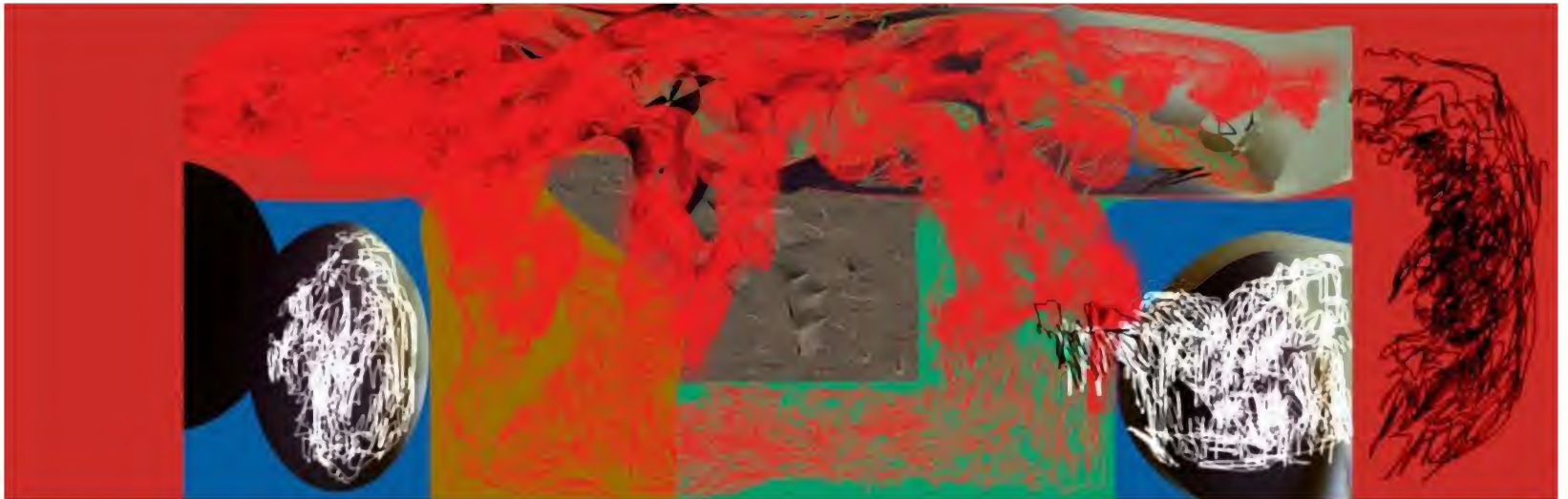
pencil in Venn cell 2



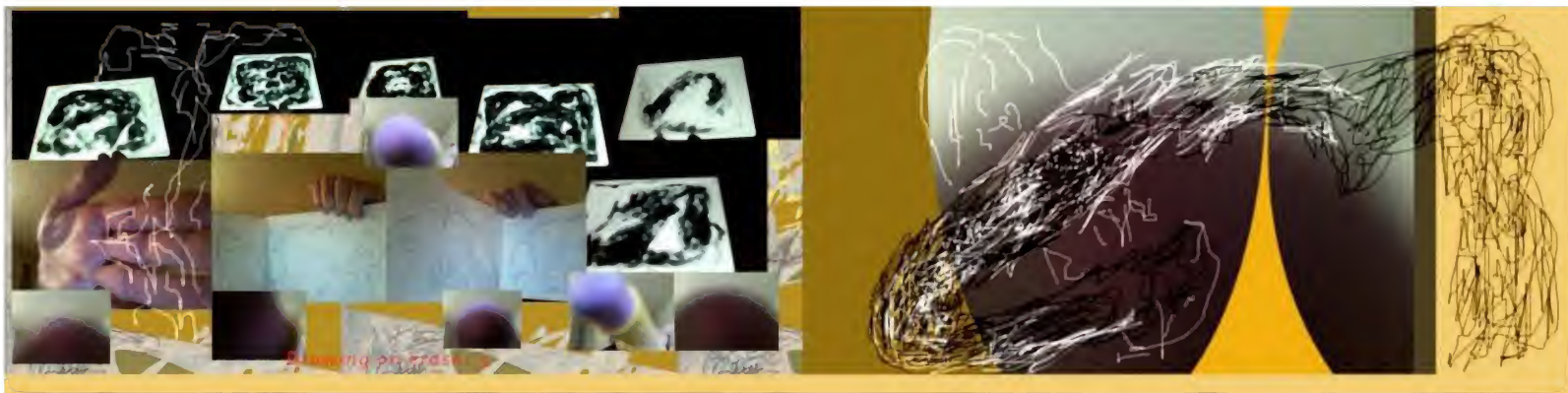
Drawing on eraser and note Padua

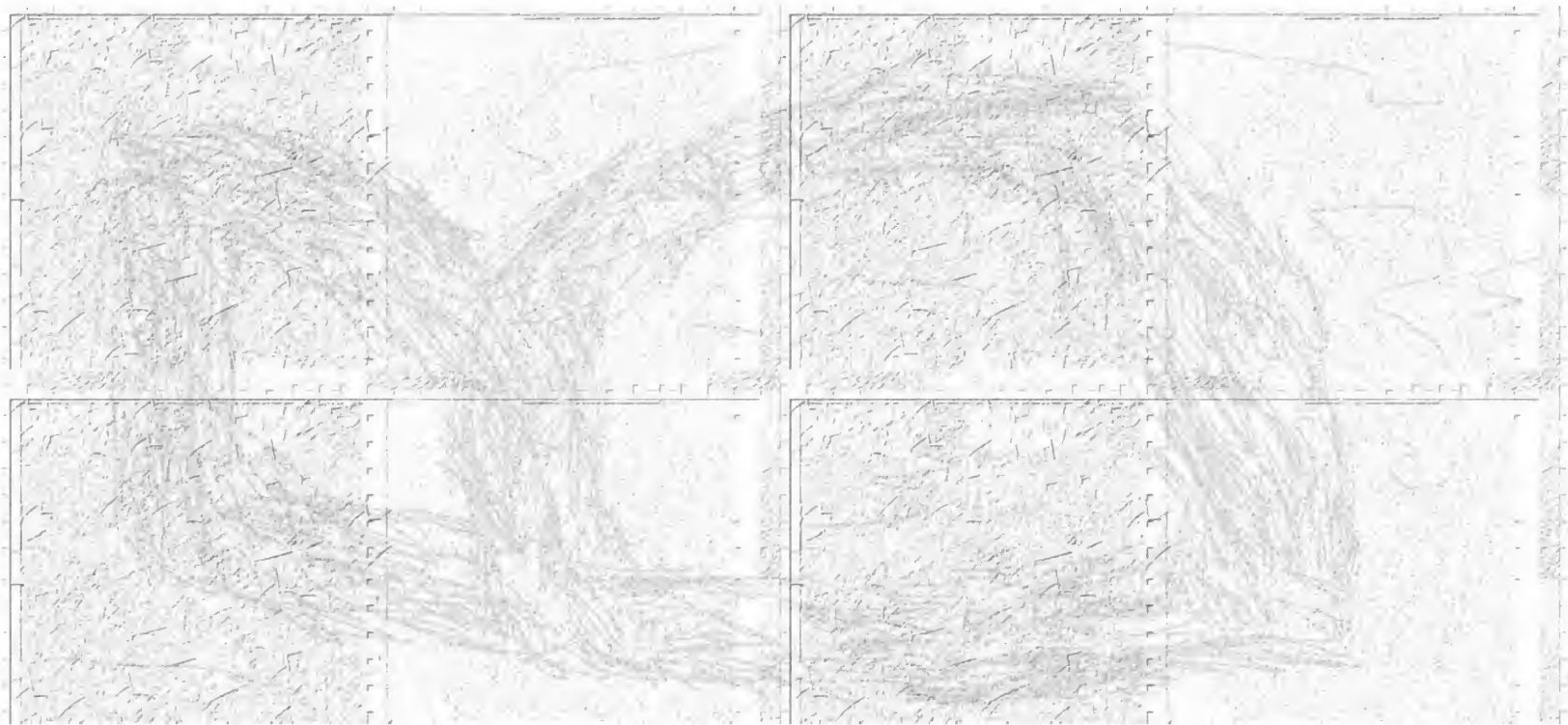


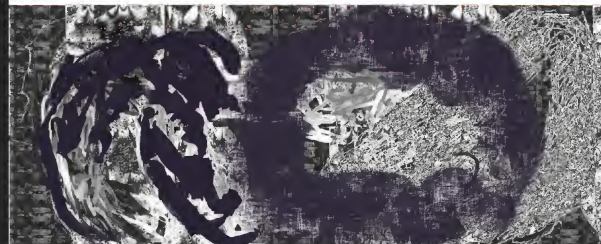
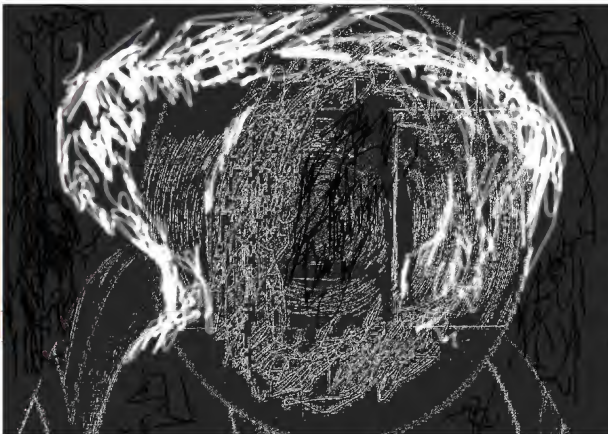
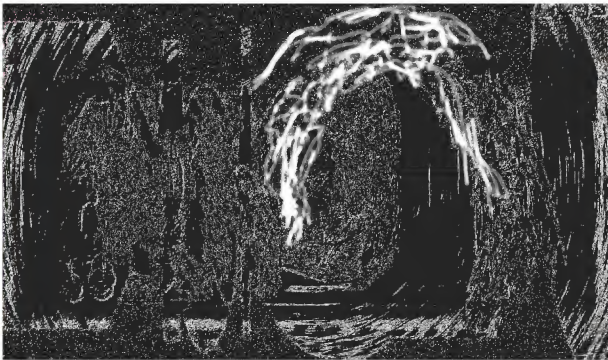
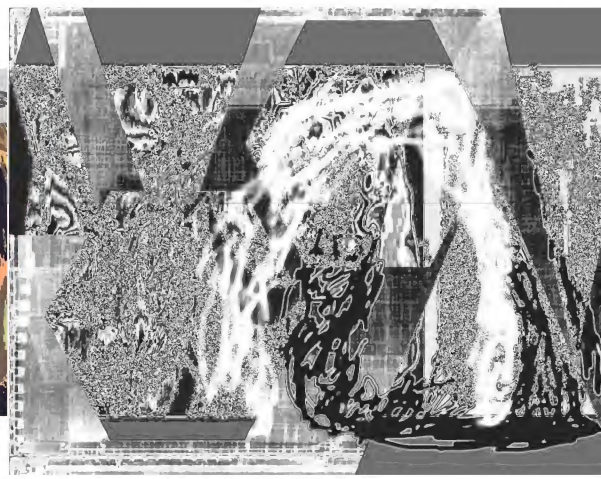
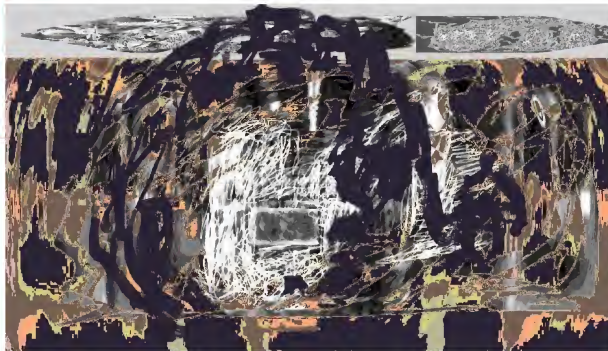
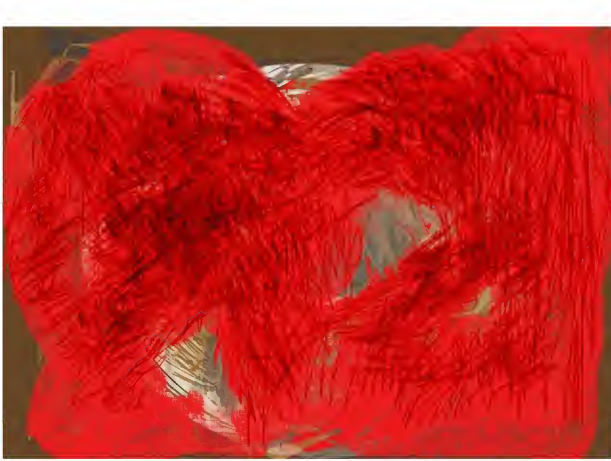


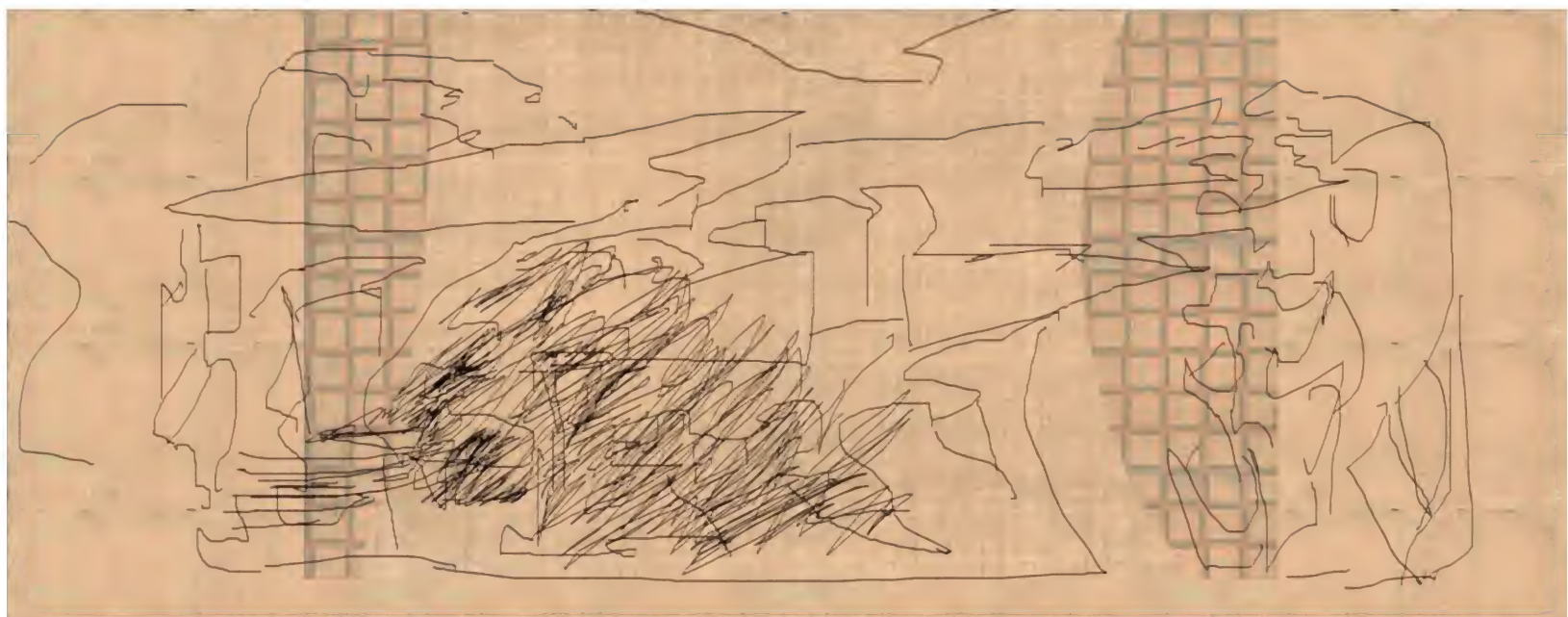


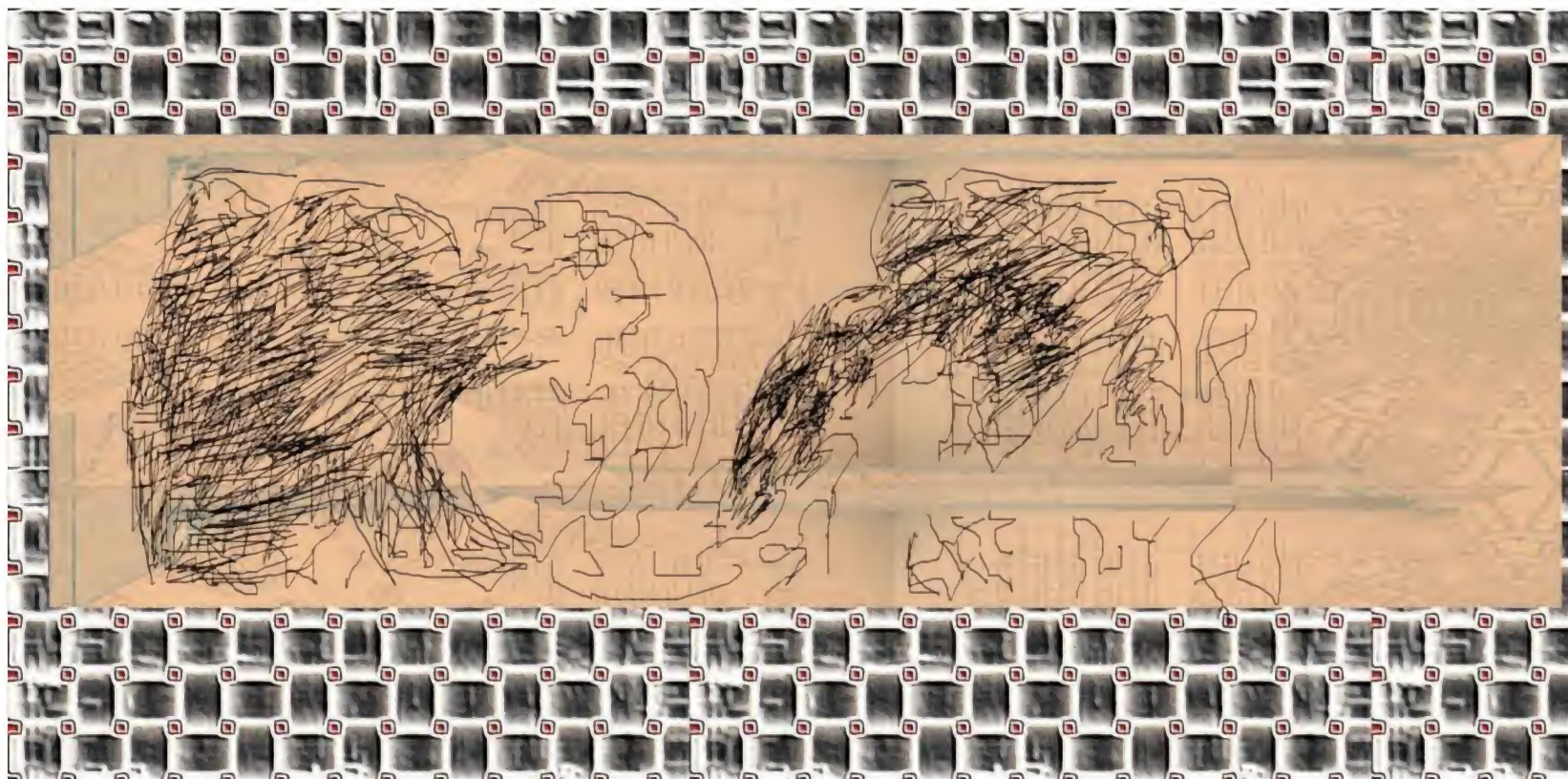
Drawing on eraser with fresco sea of the heart of hearing...(to see...the racing senses)















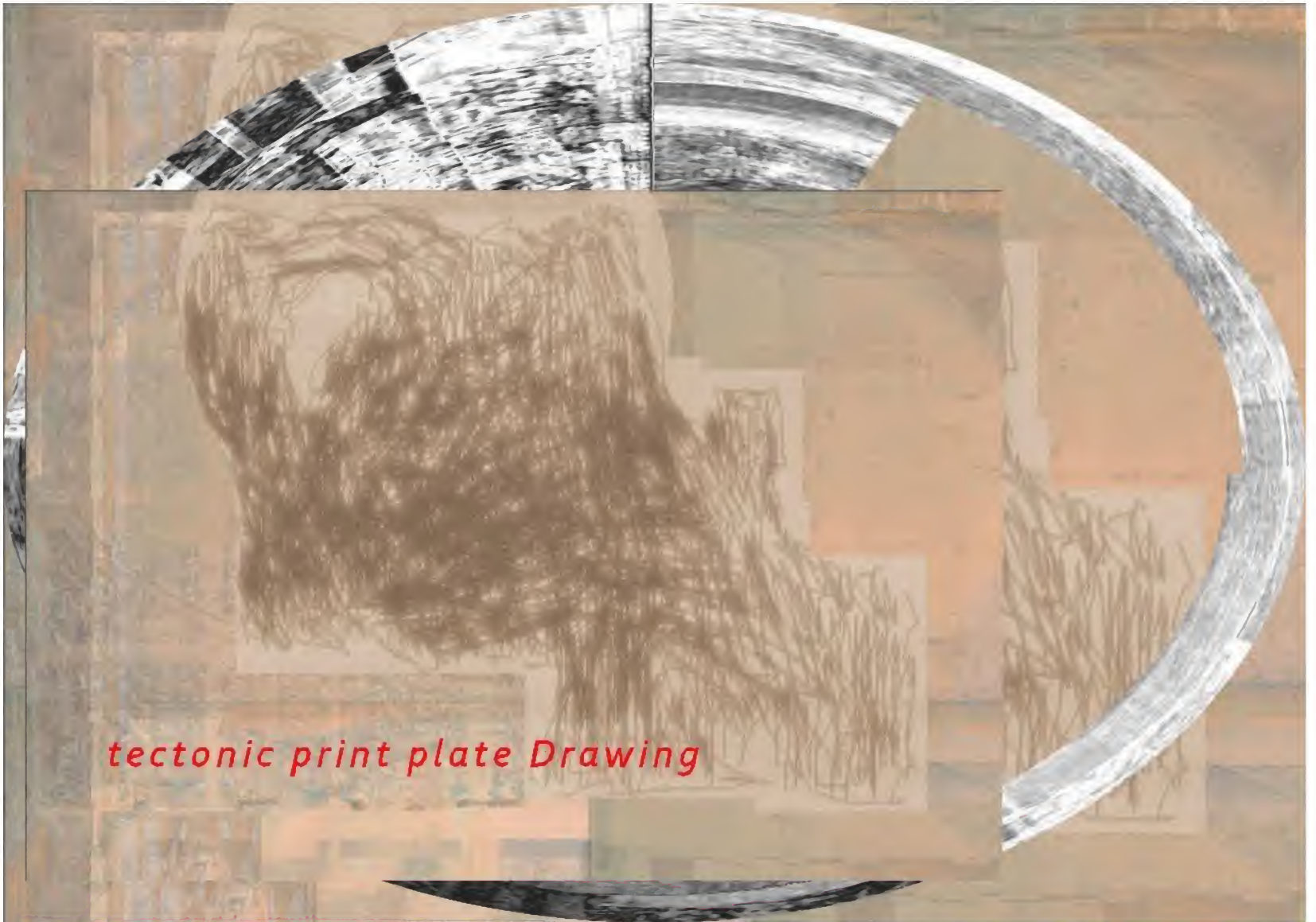
Evolution of the first stage from a rough sketch to a finished drawing



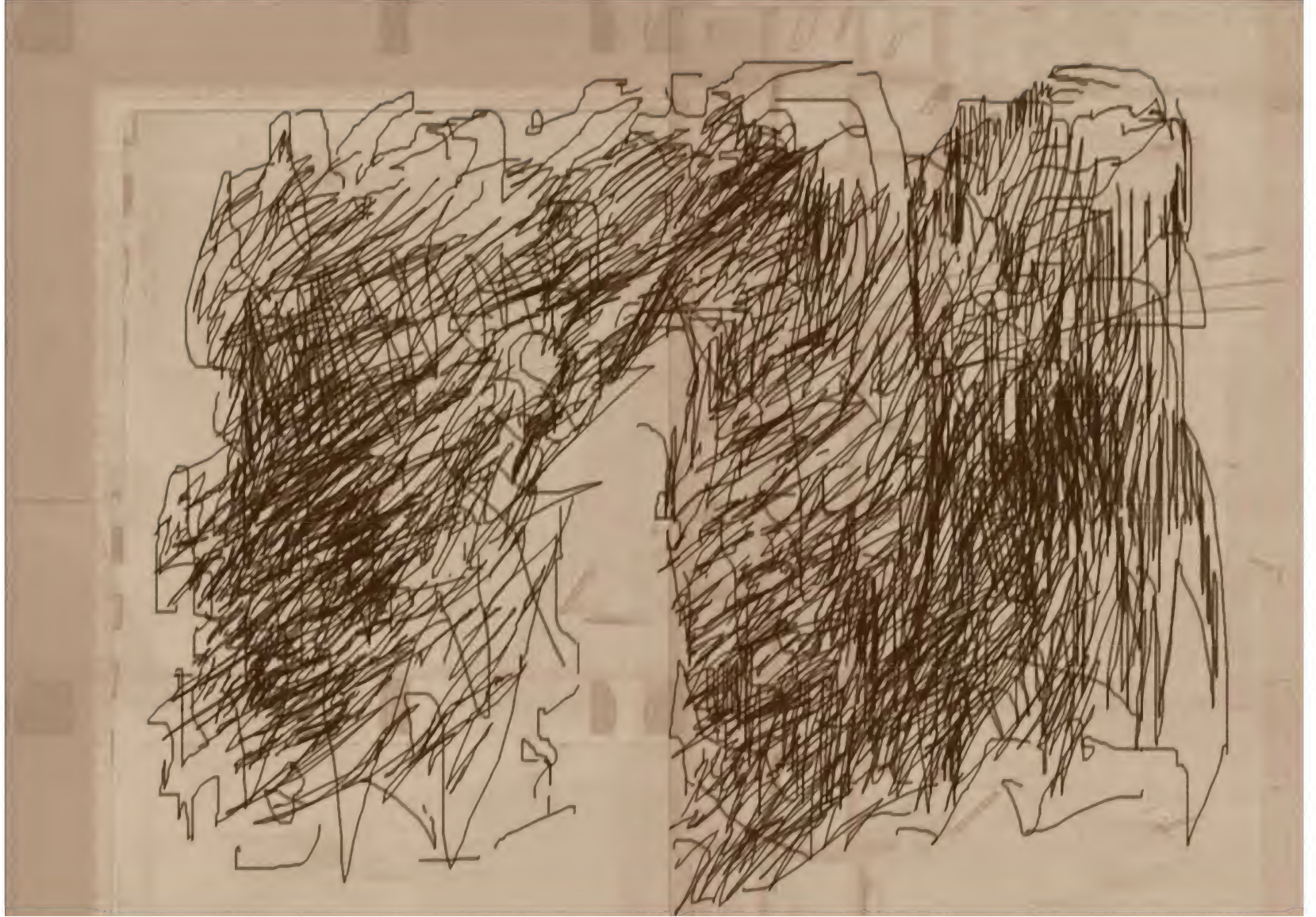
Dios Utopia

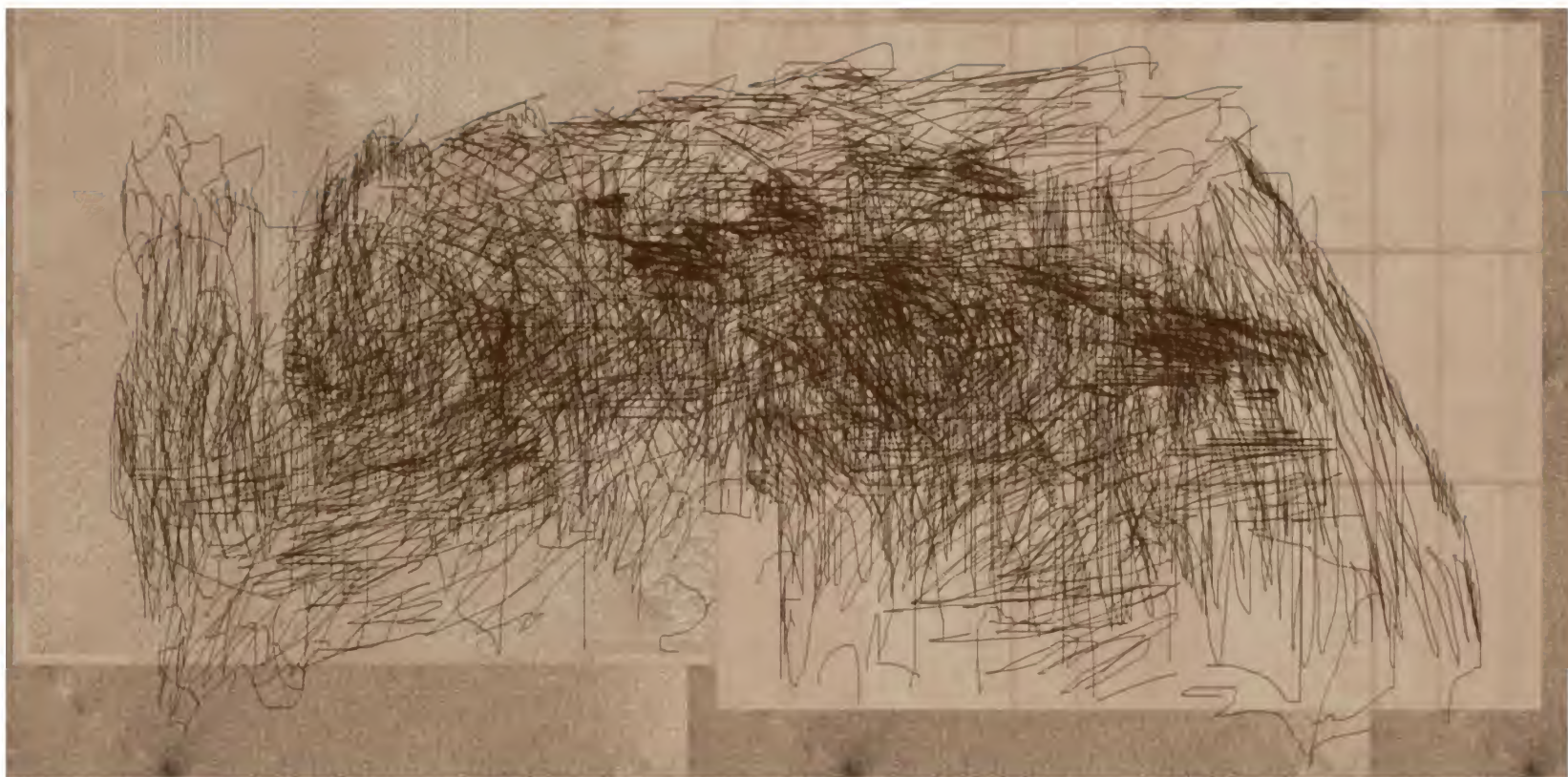


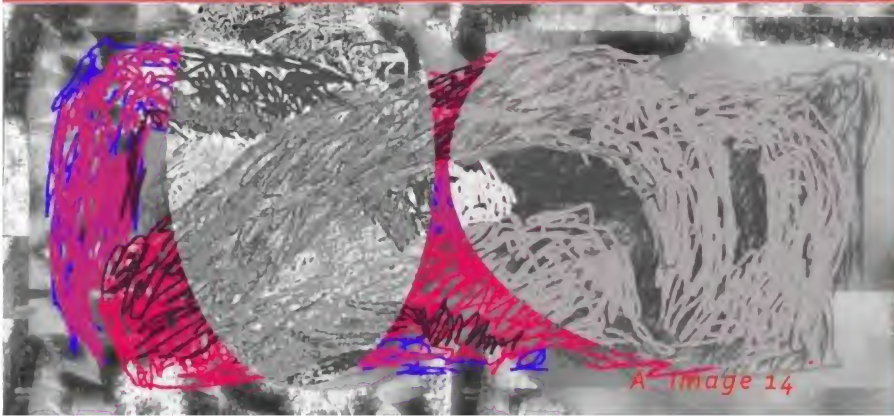




tectonic print plate Drawing

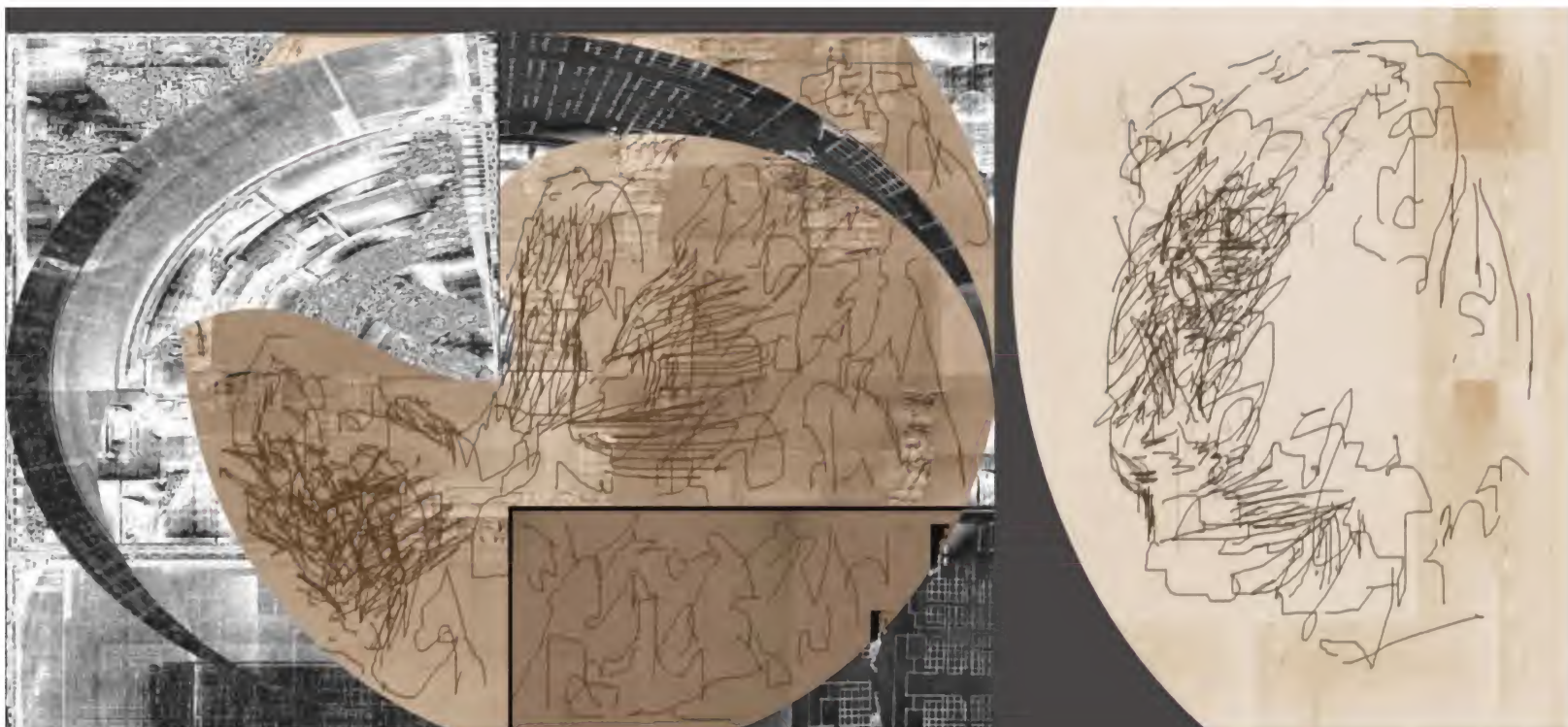


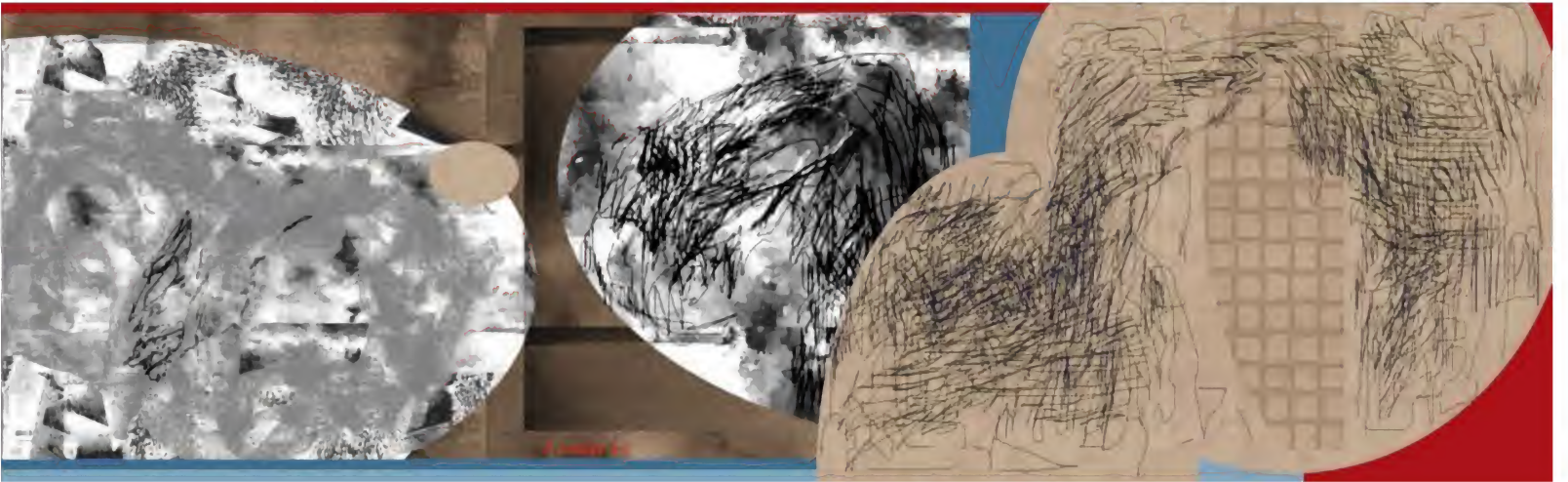


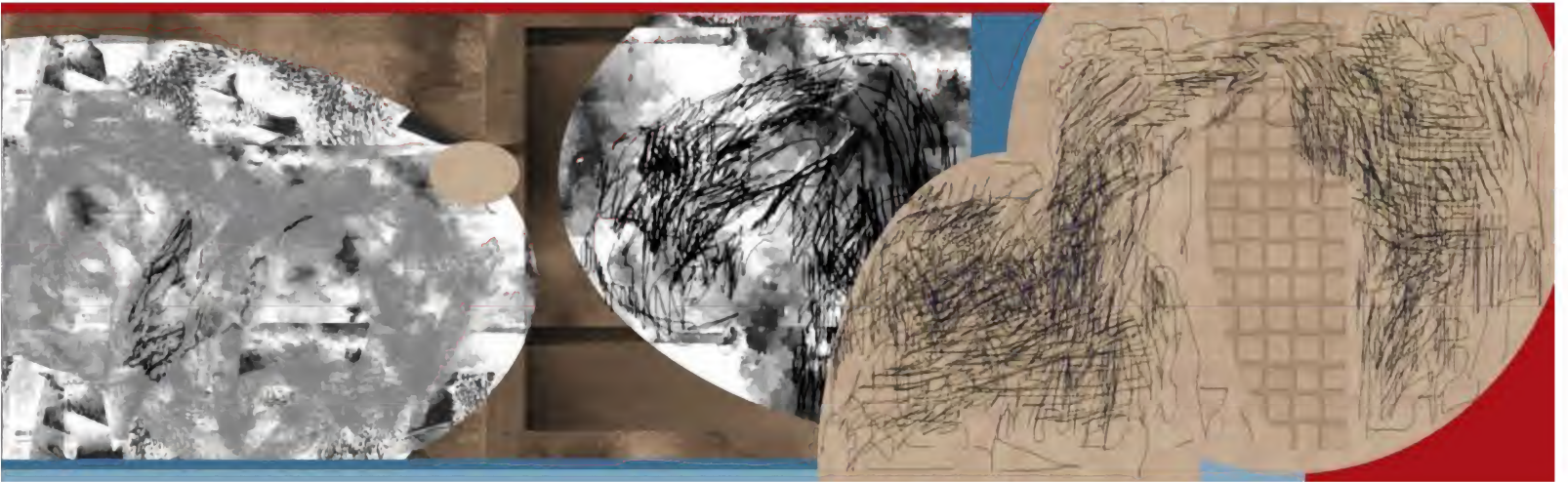


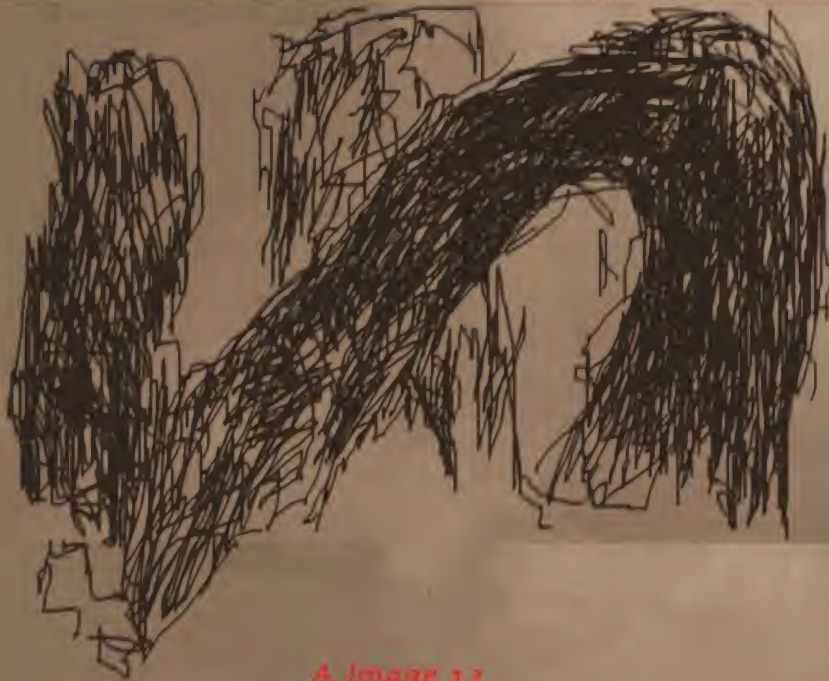
A Image 14





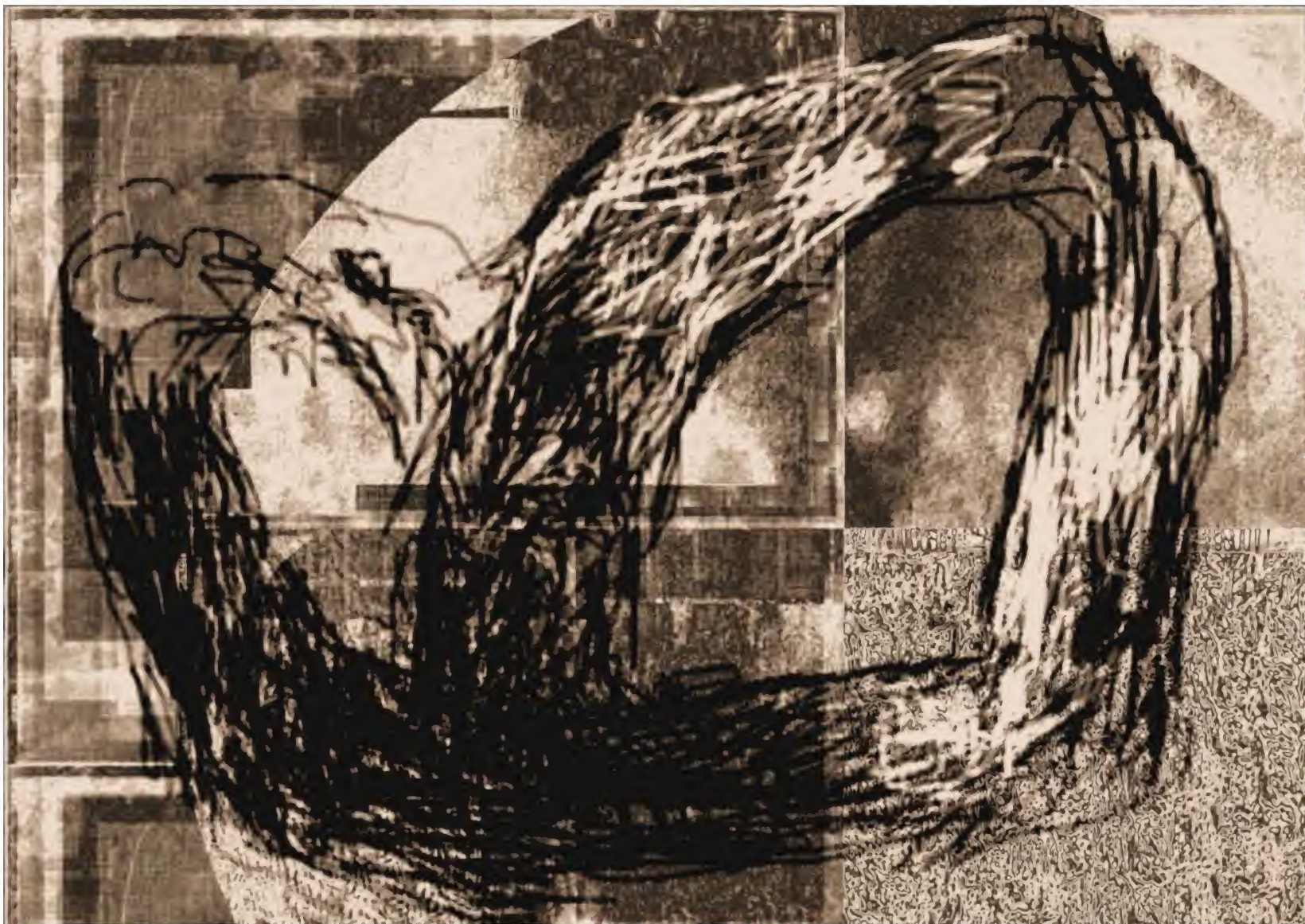


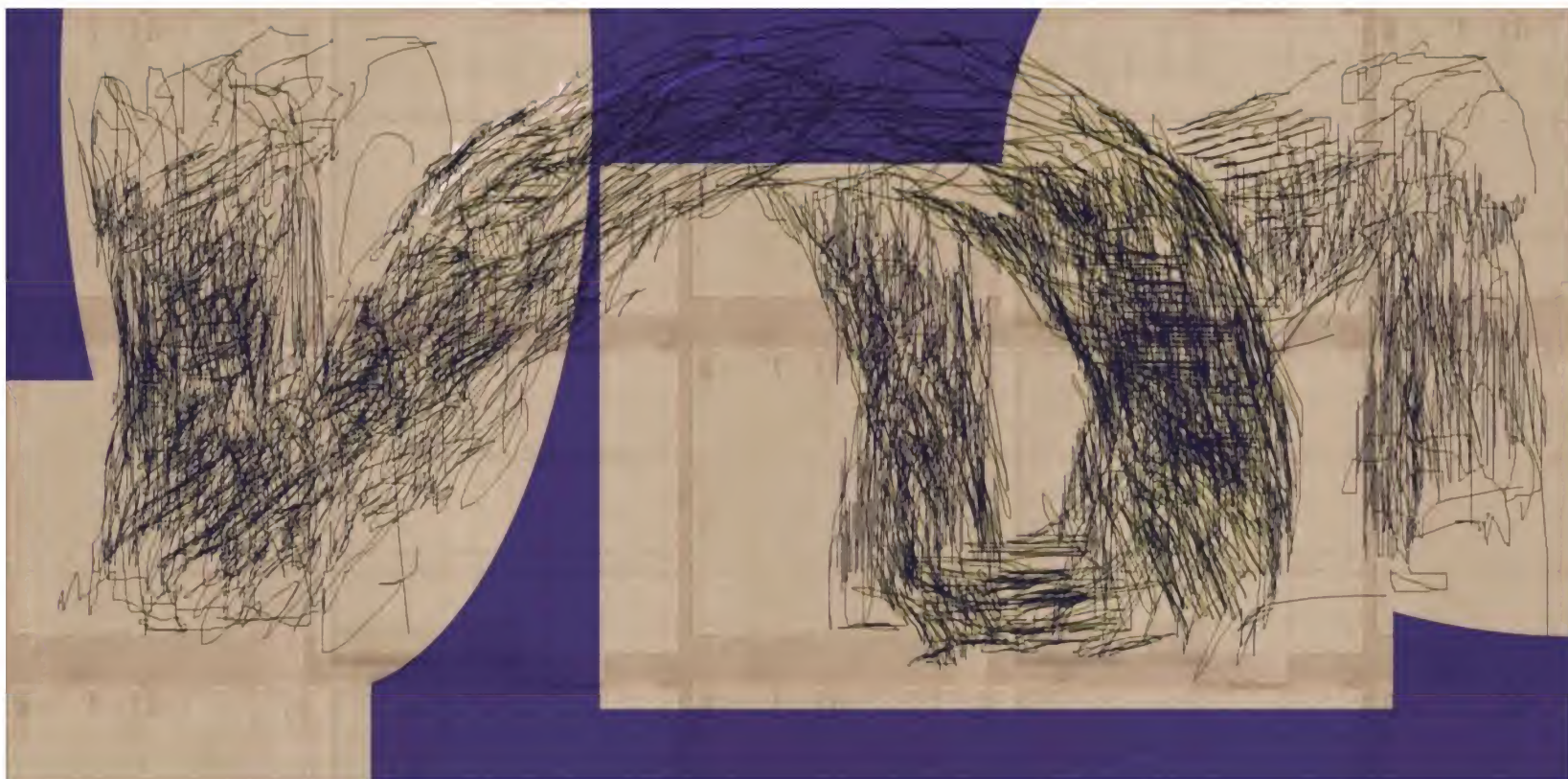


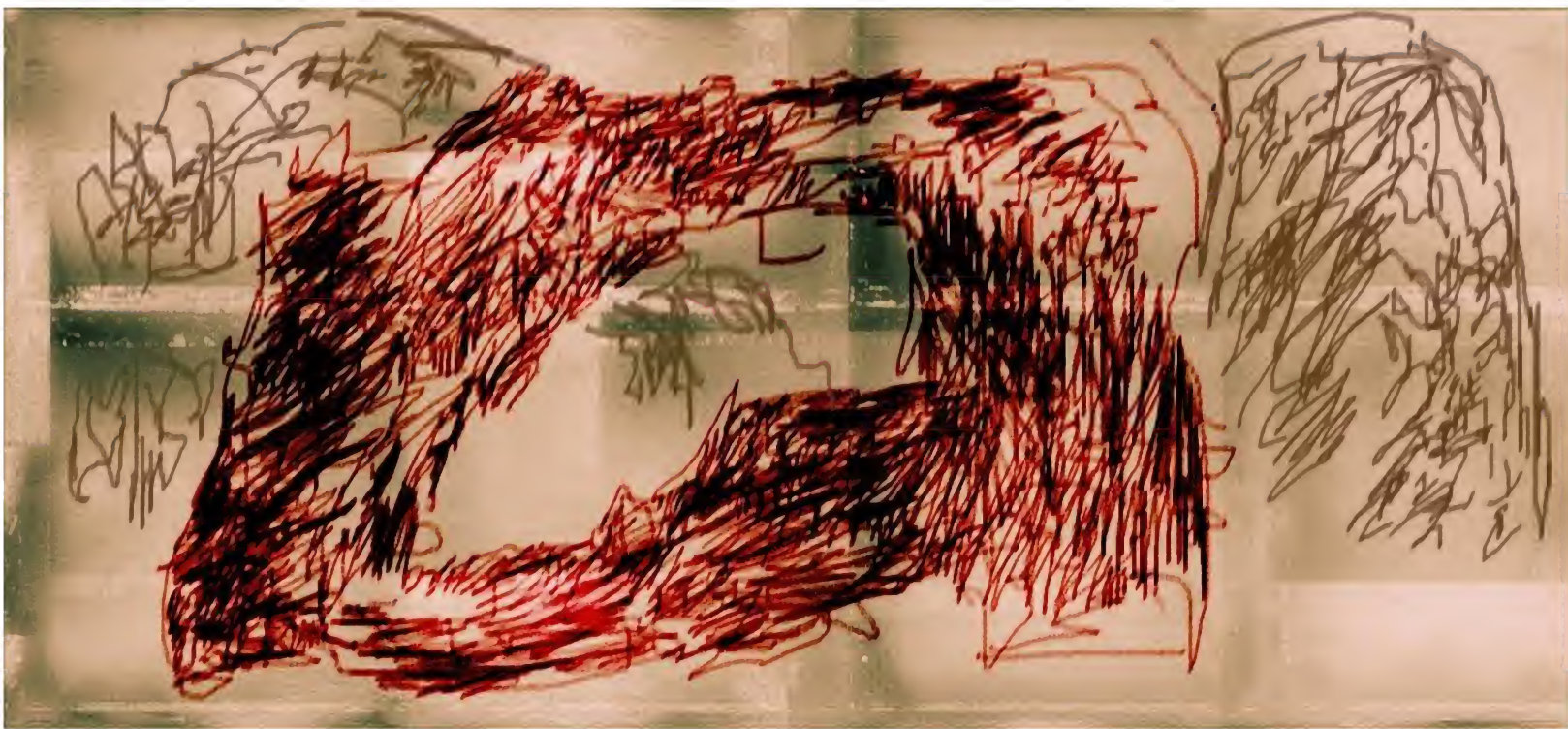


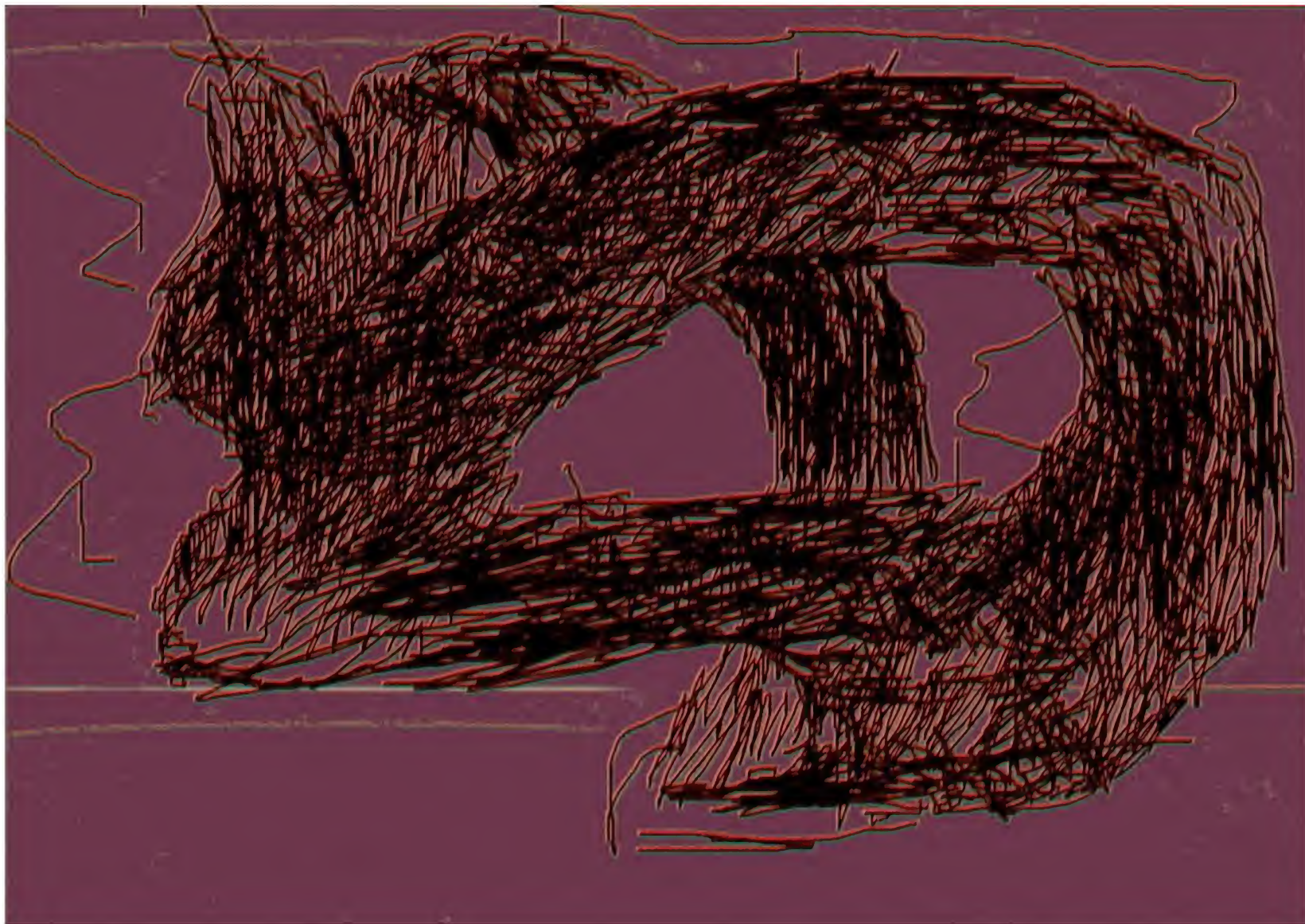
A Image 12

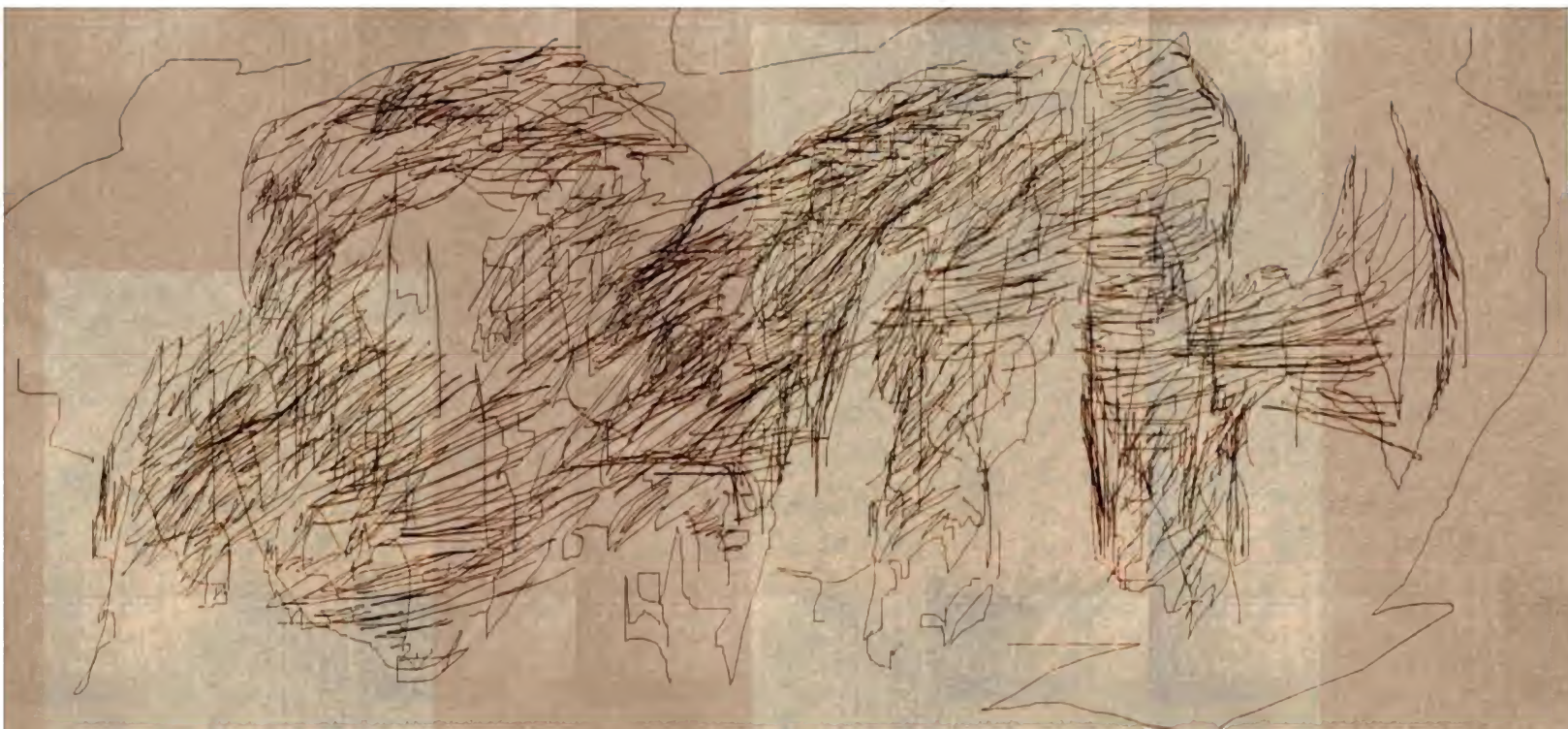


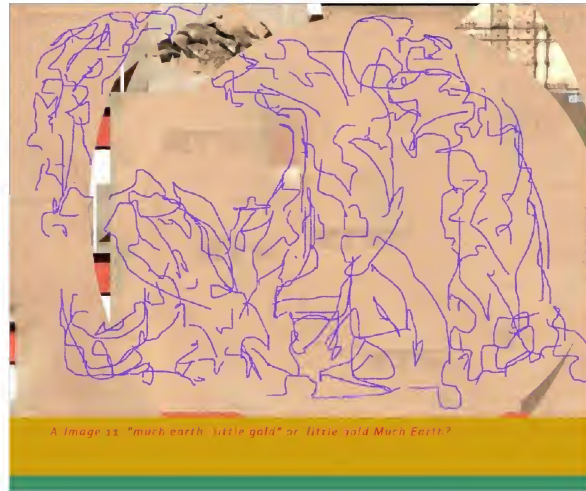




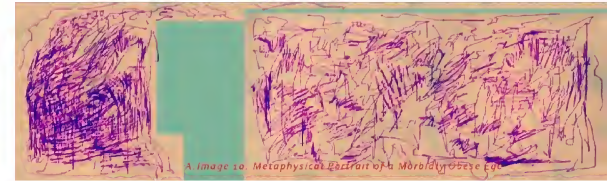




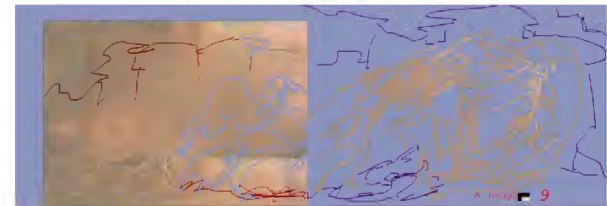
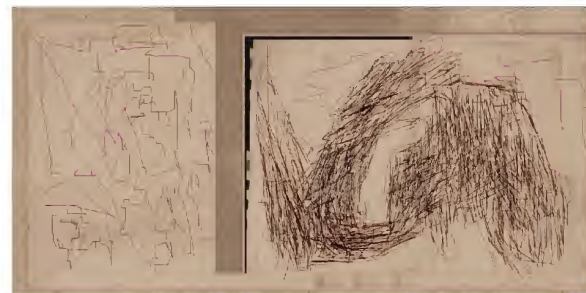




A Image 11. "much earth, little gold" or "little gold Much Earth?"



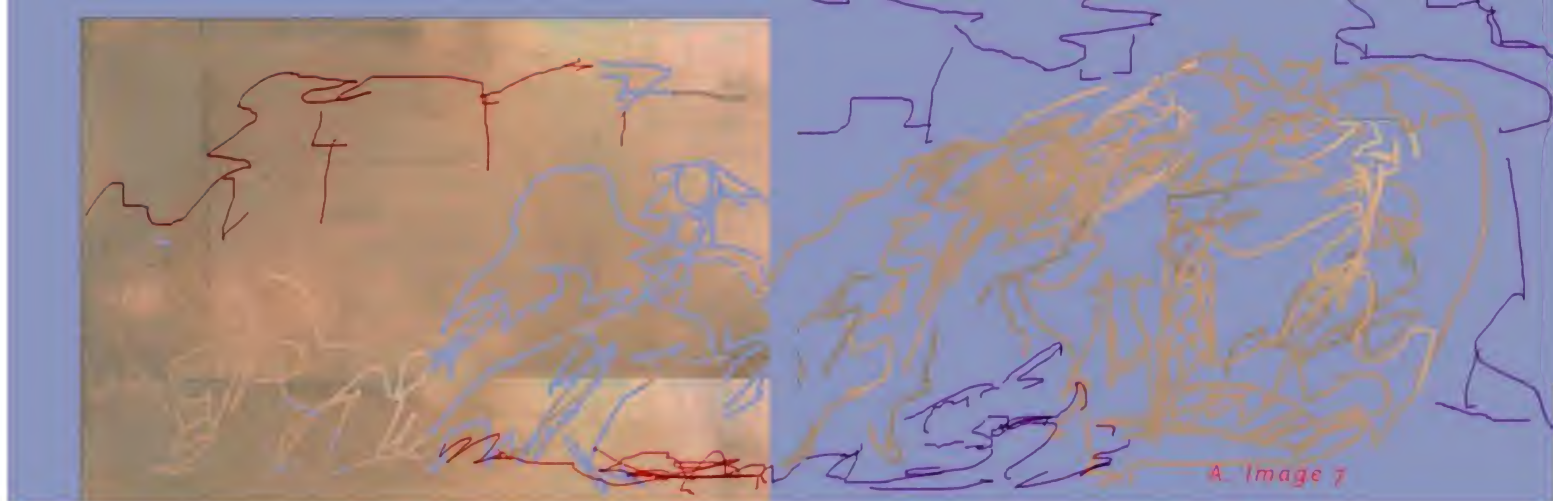
A Image 10. Metaphysical Portrait of a Moral Hypocrite

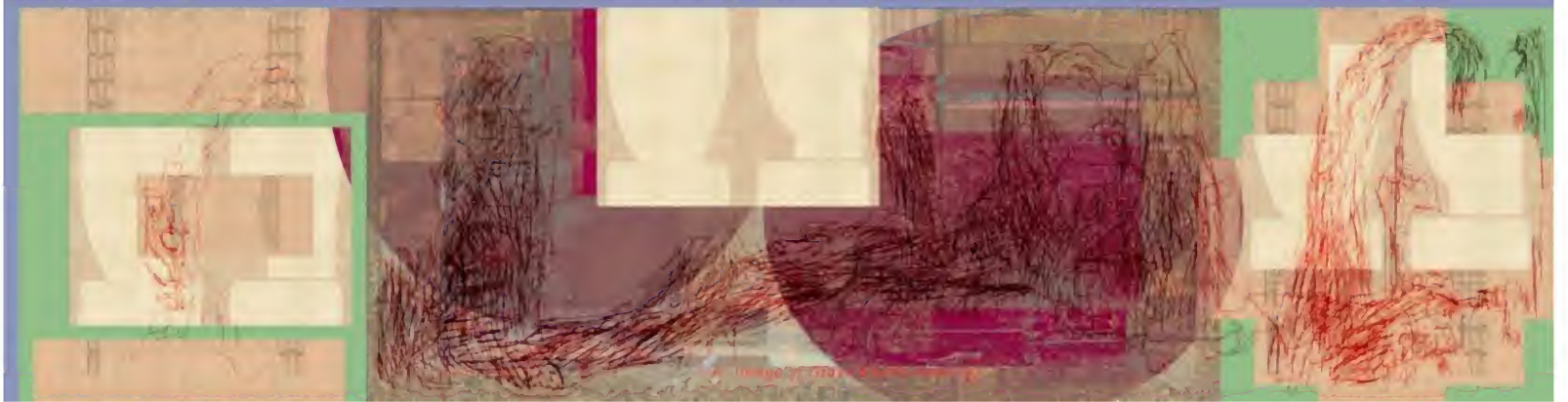


A Image 9



A, Image 8 : Holy Cow through the Camels Eye











A. Image 4



H. IMAGE 2 (NATURE MORTE AFTER LIFE)

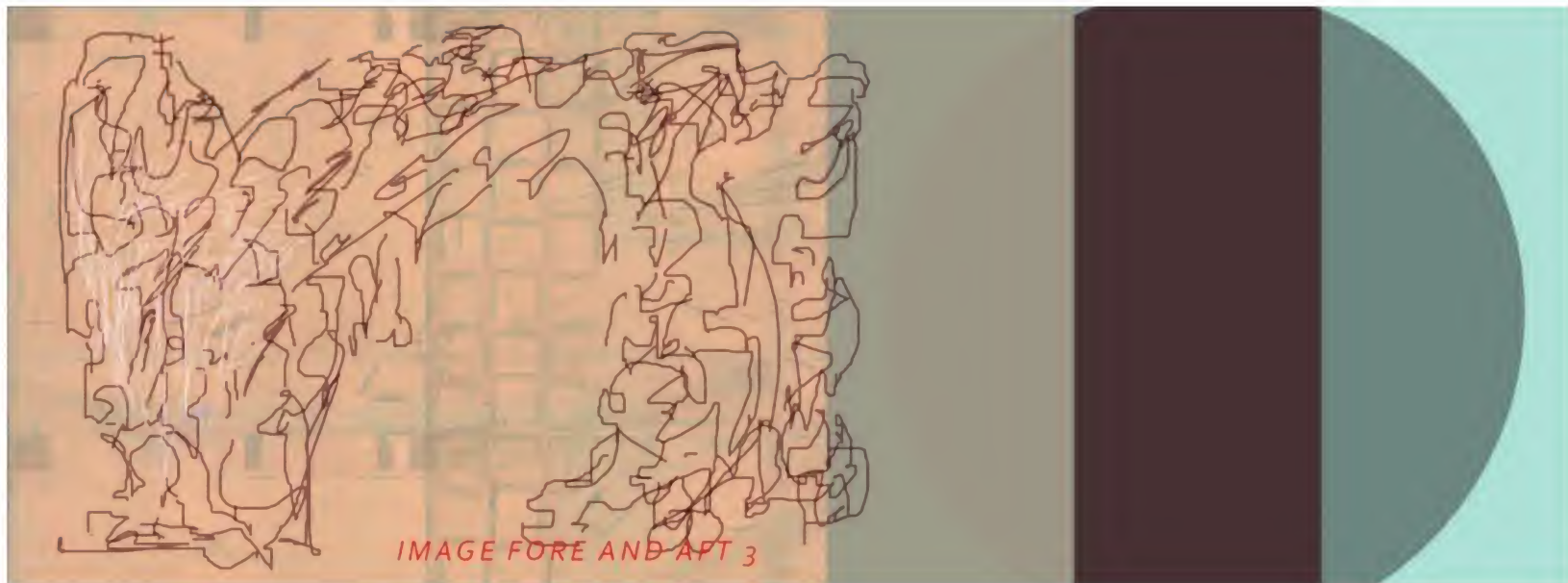


A. IMAGE 1





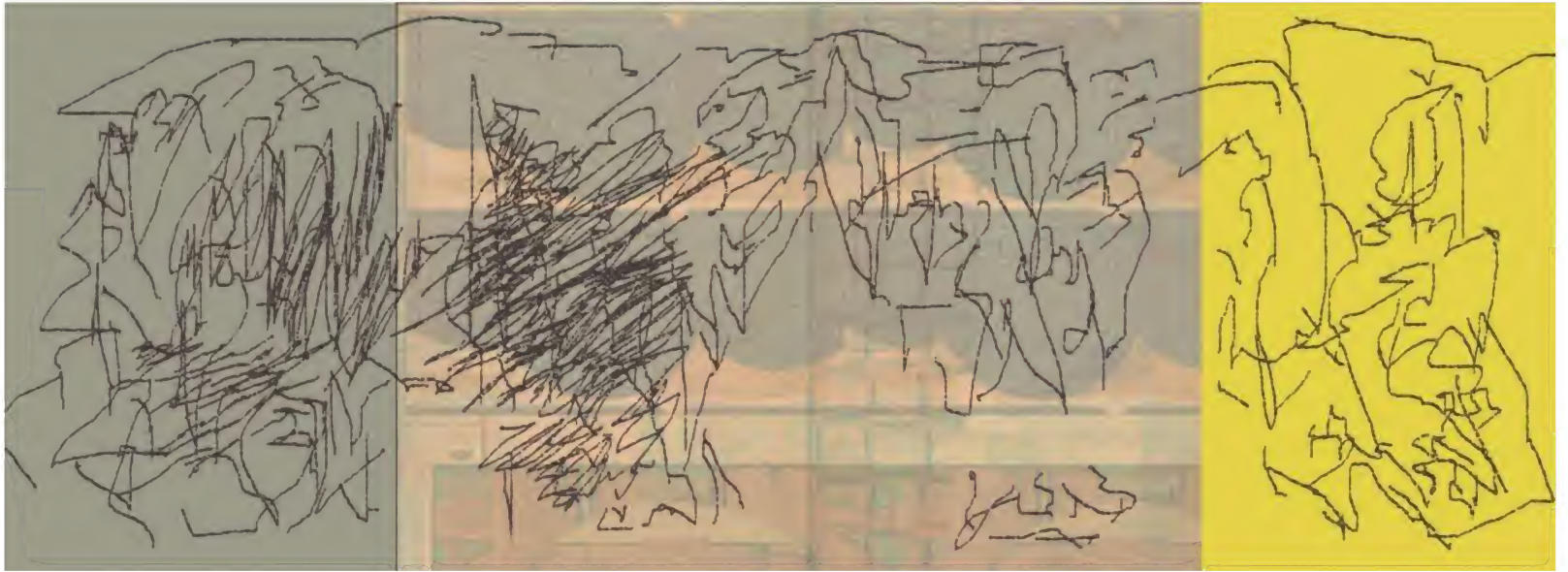


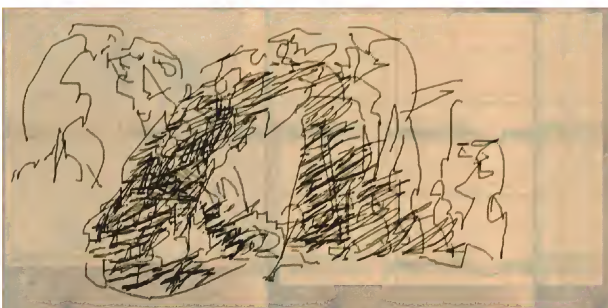
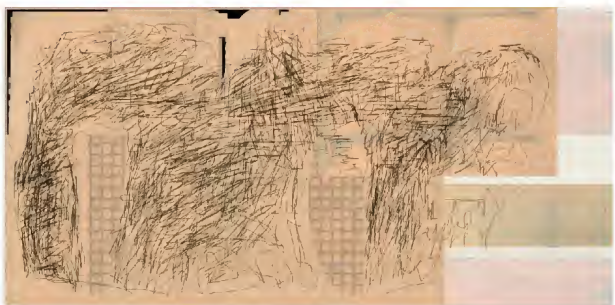
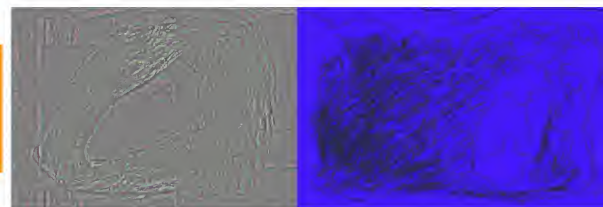














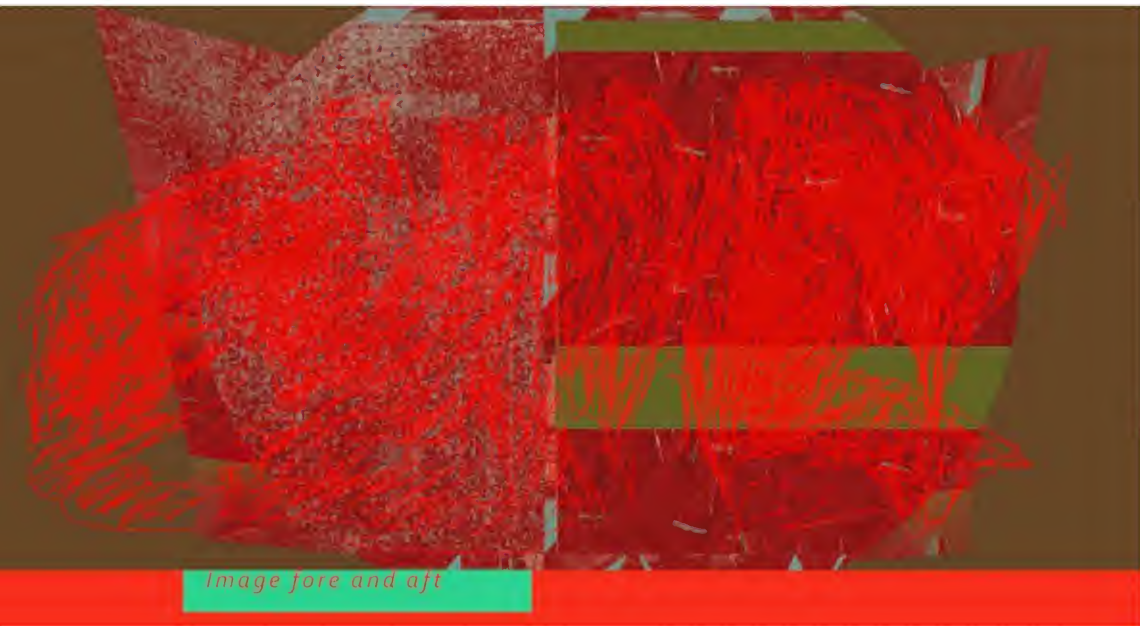
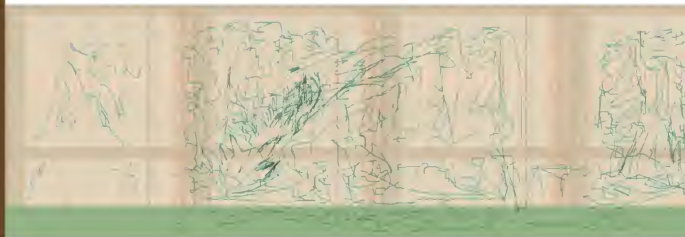


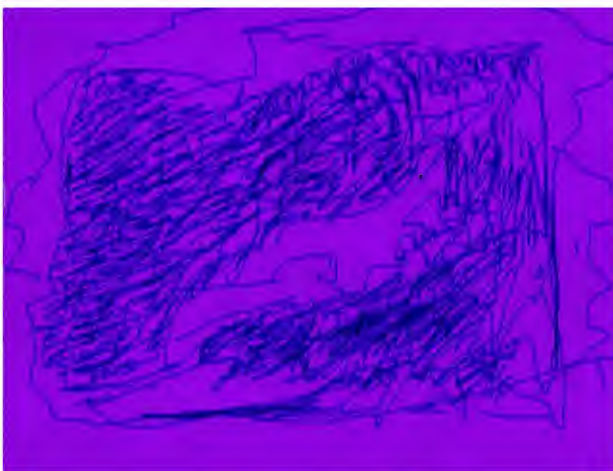
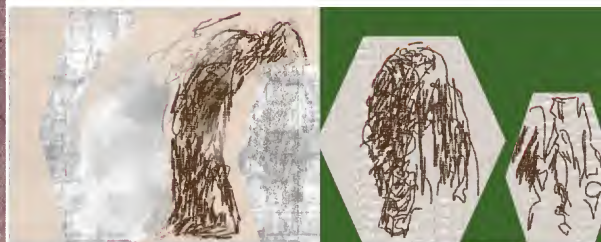
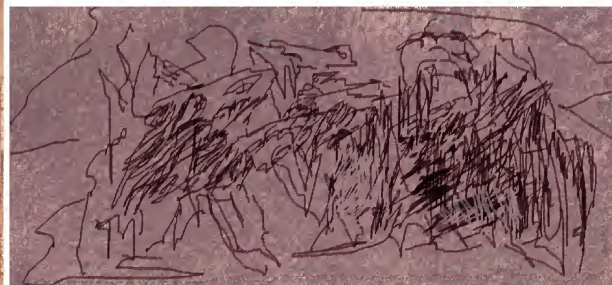
Image fore and aft

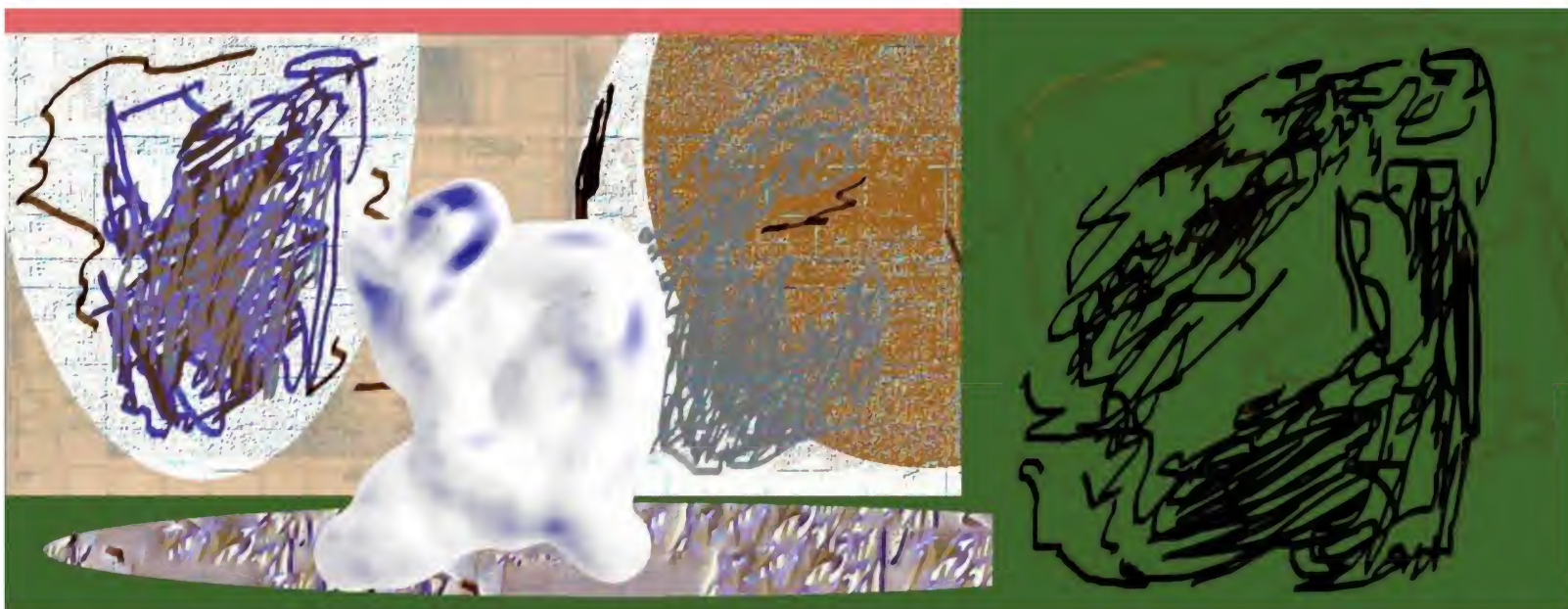


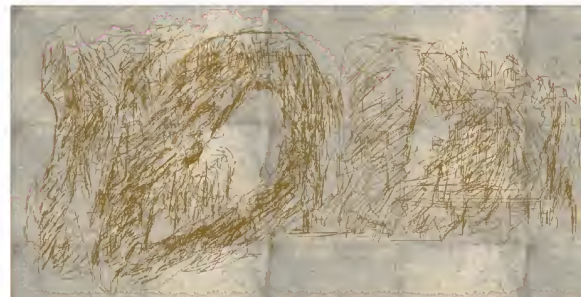
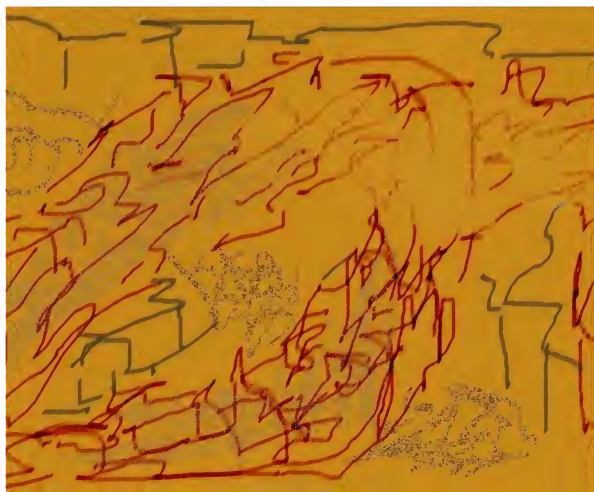
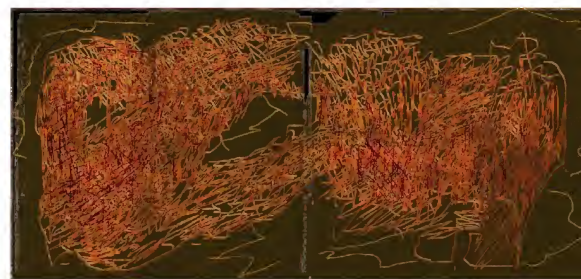
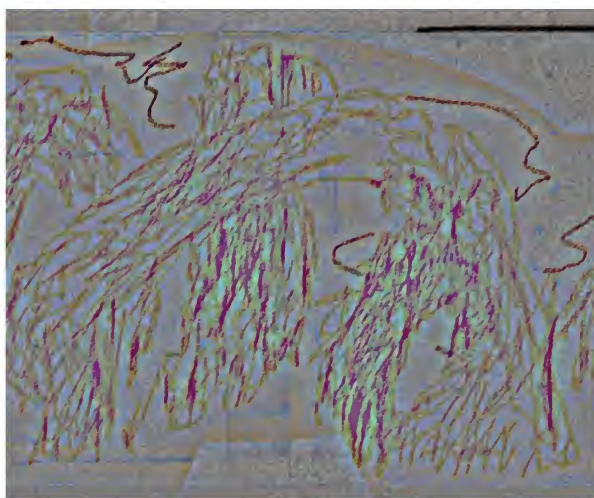
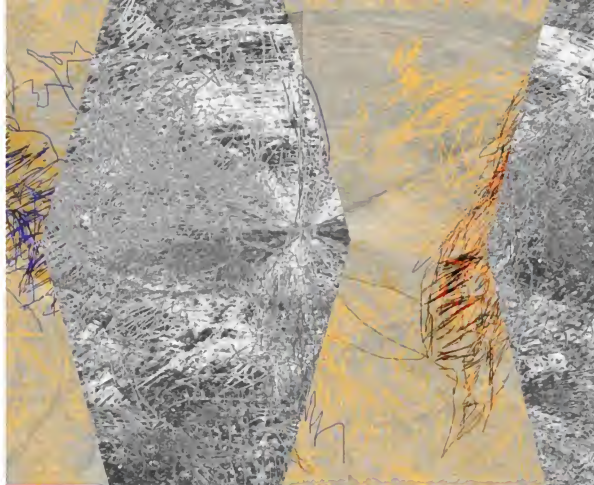




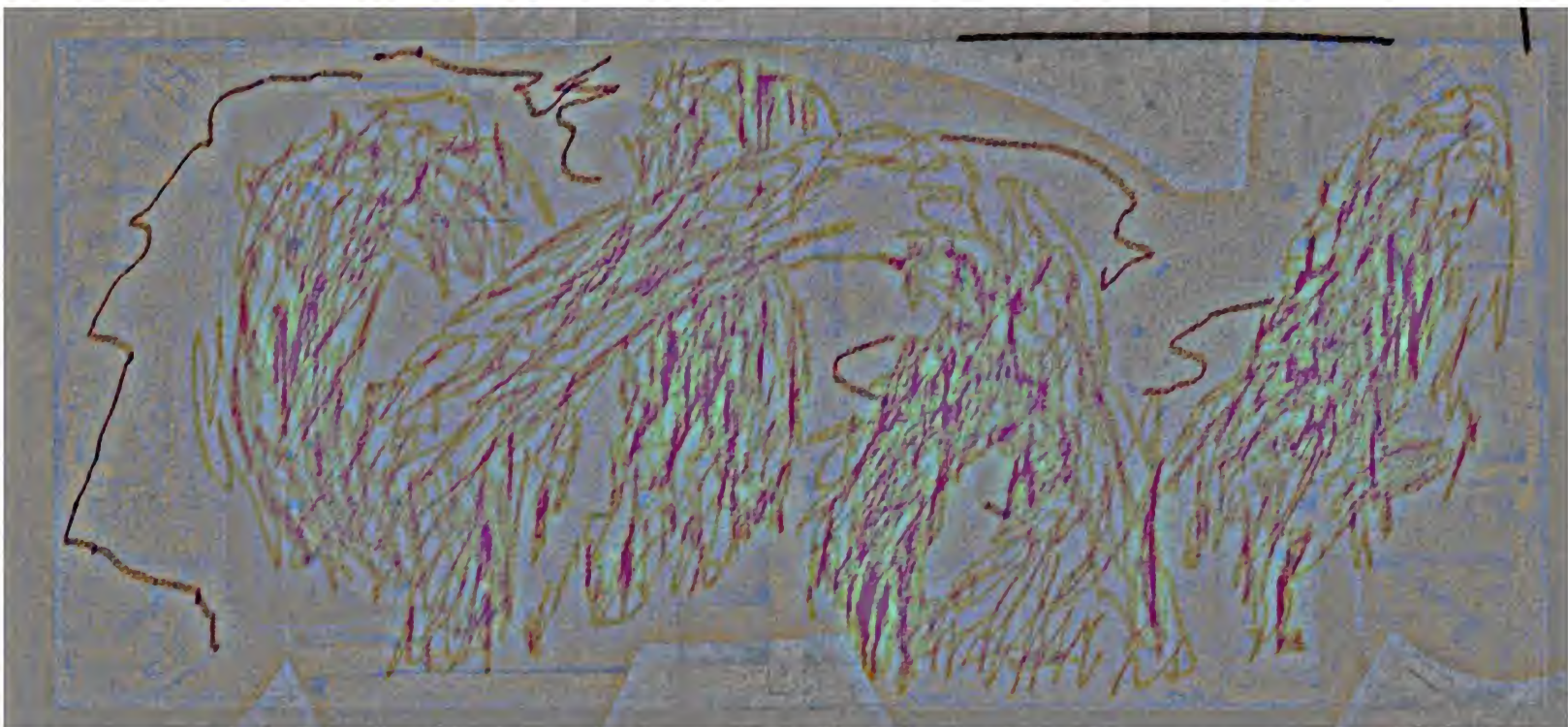


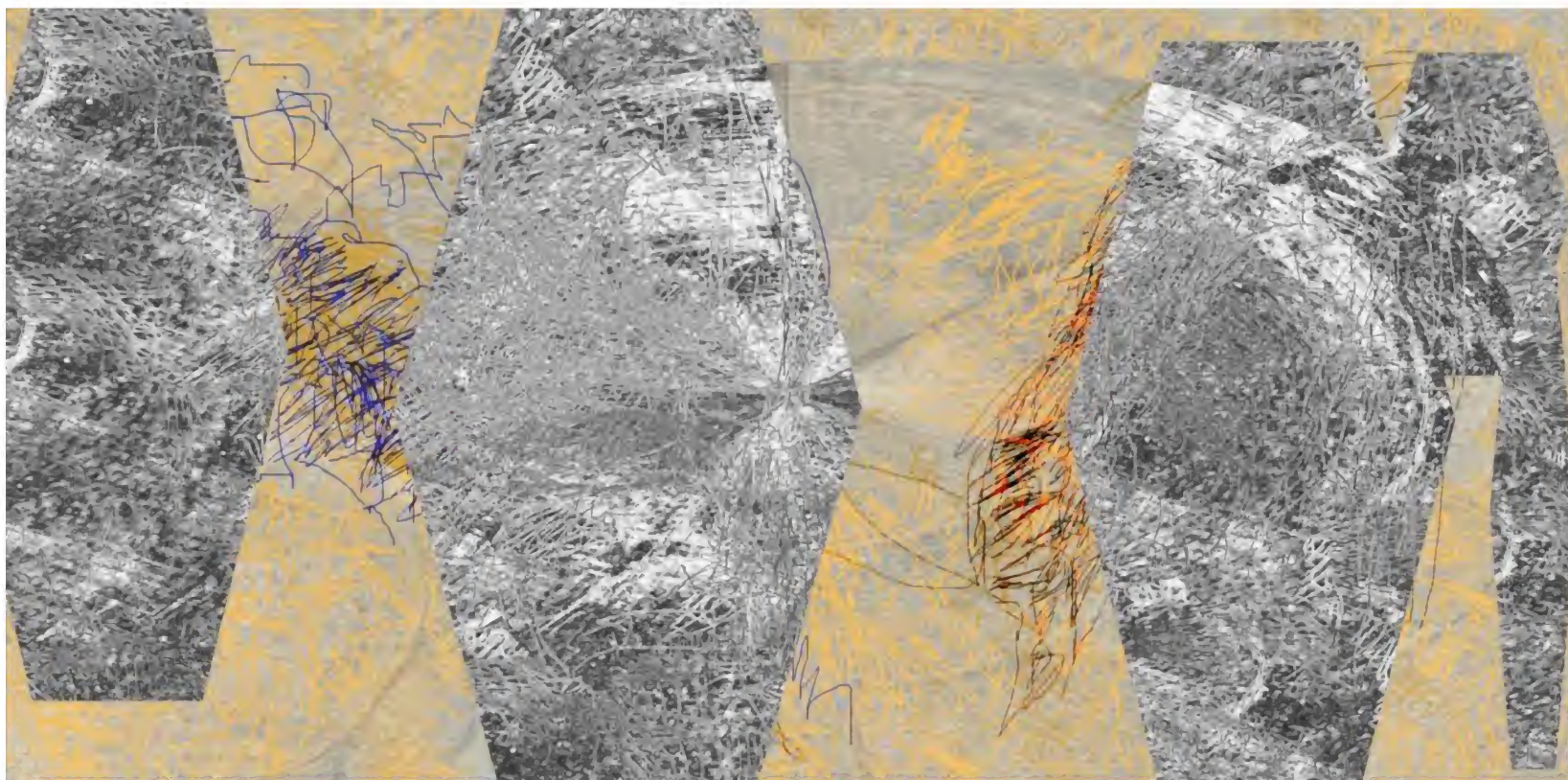




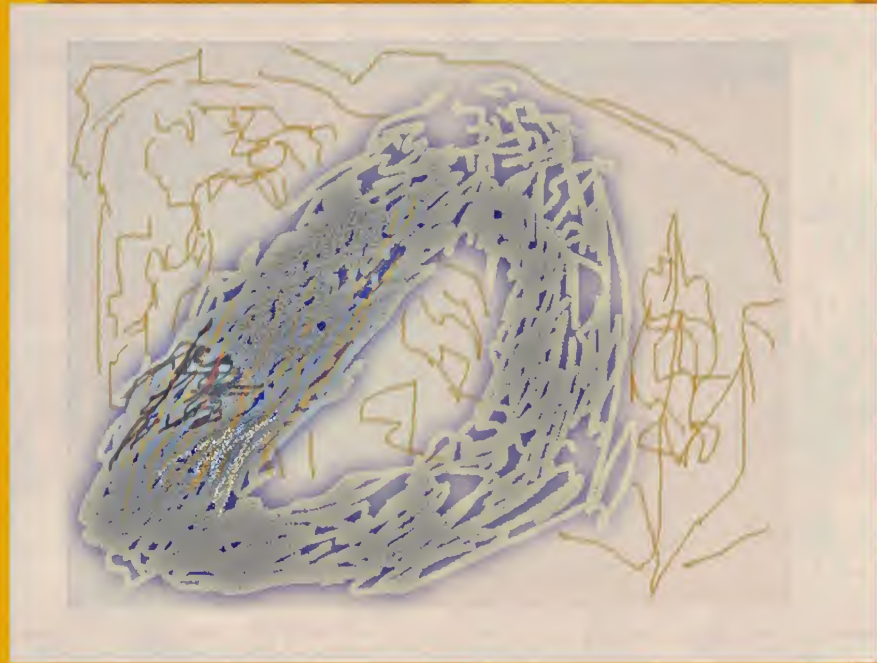
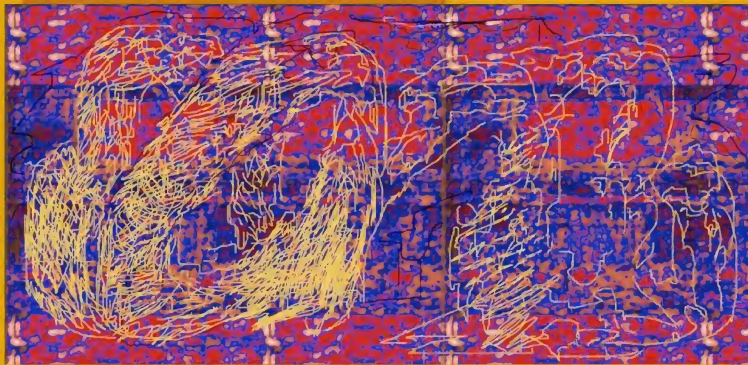


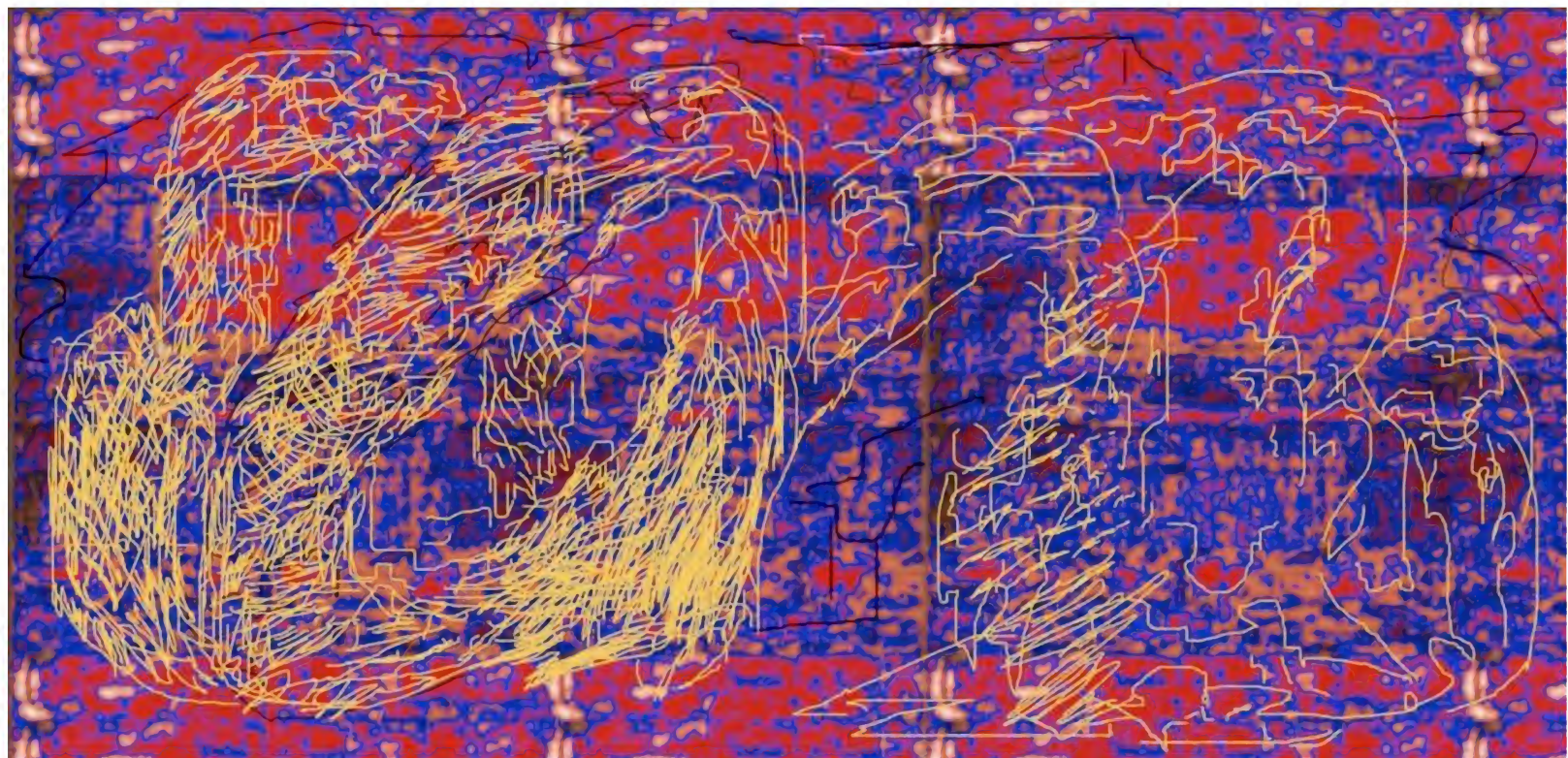


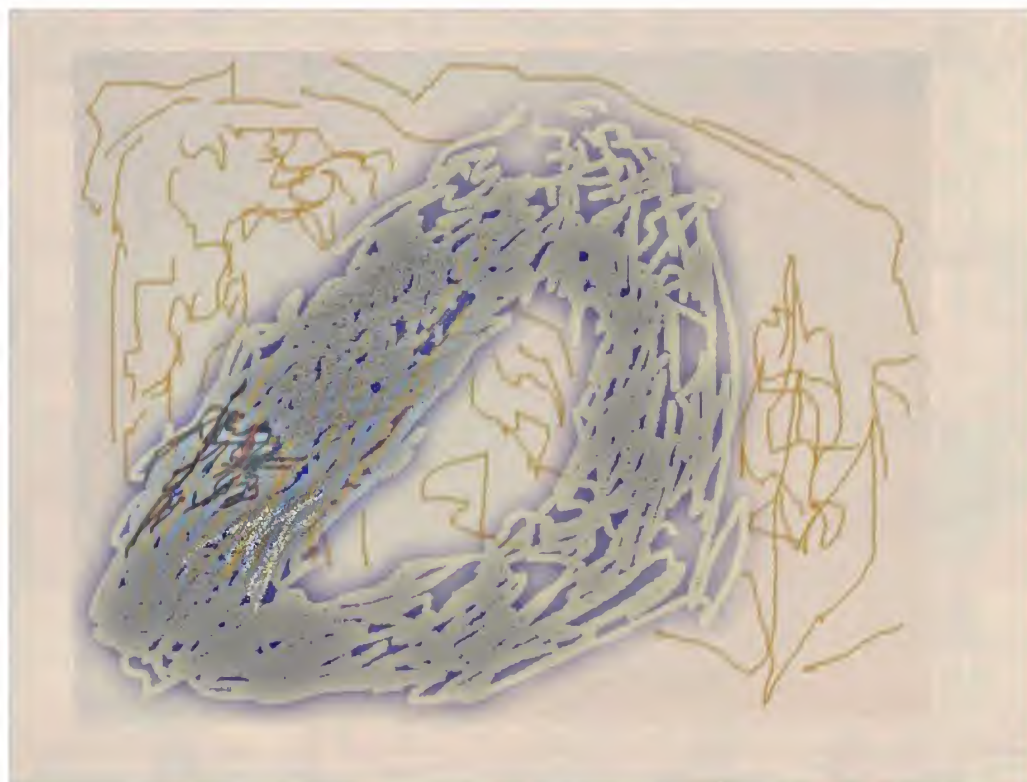


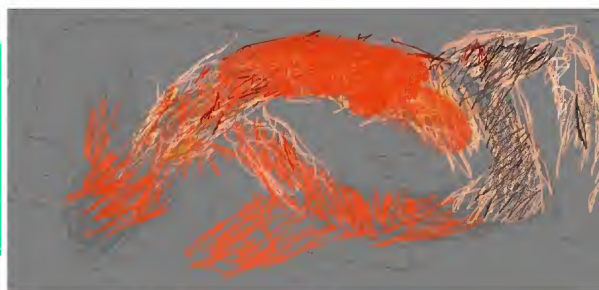


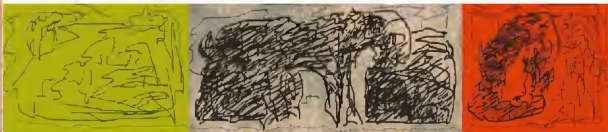
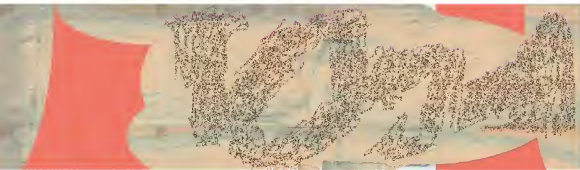


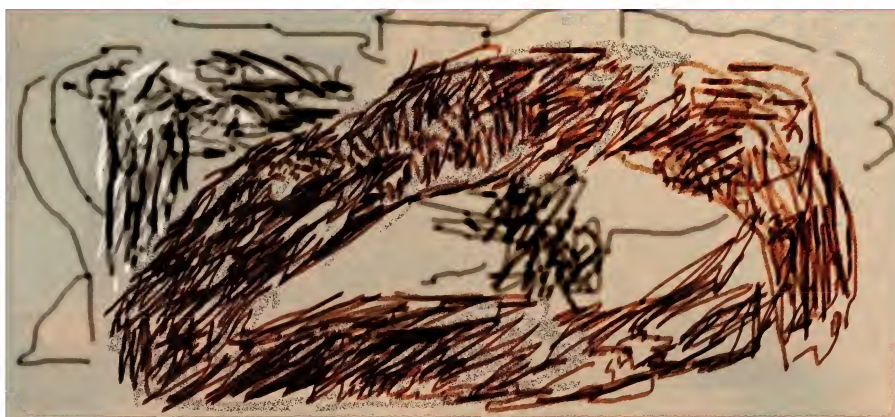


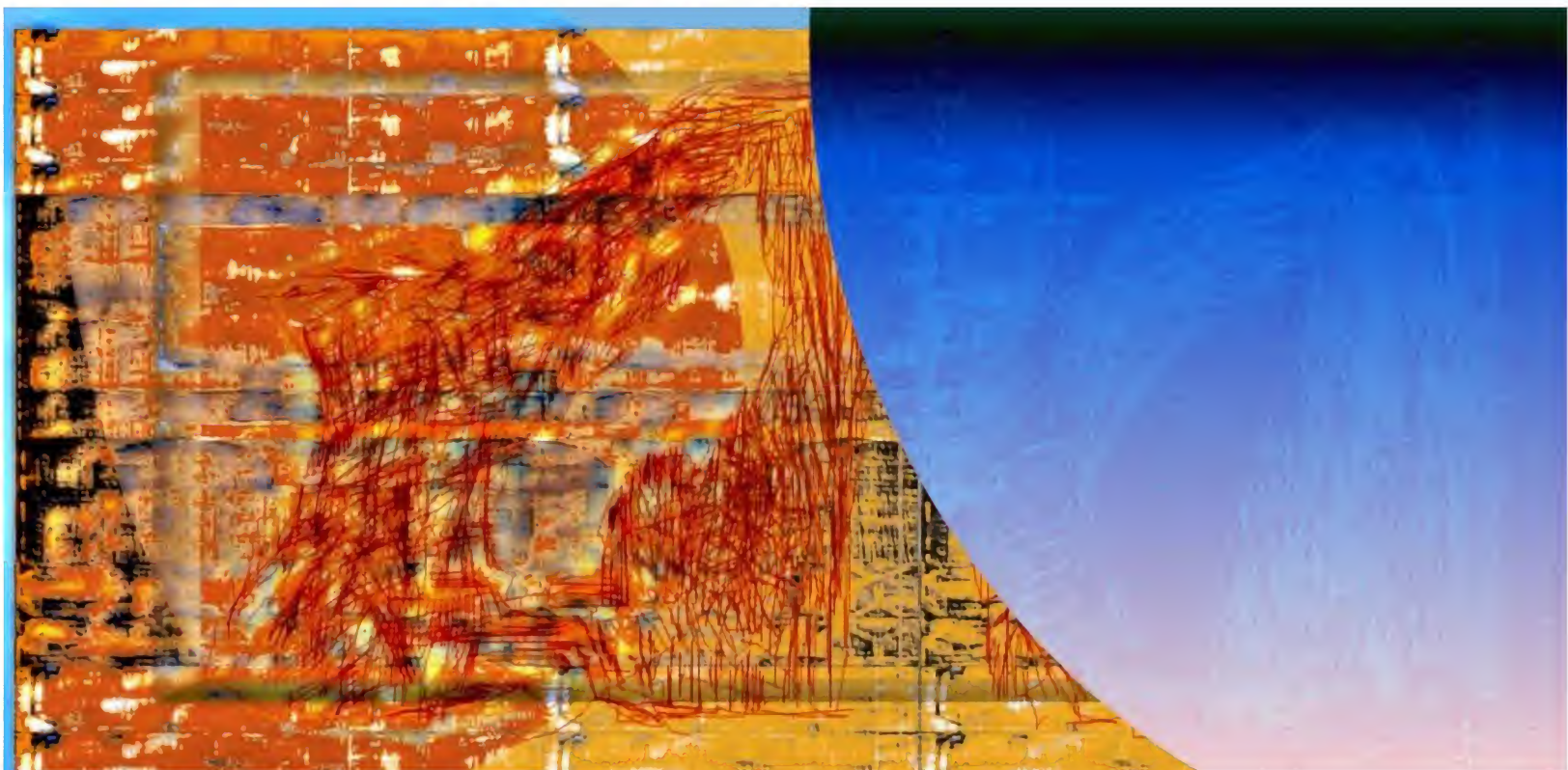


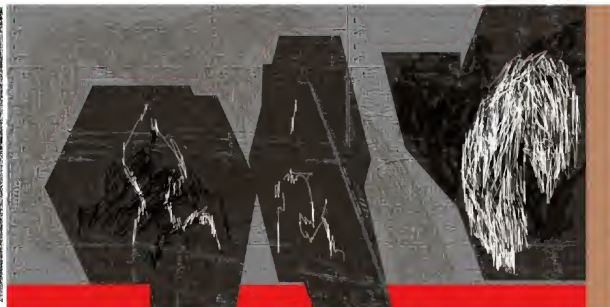
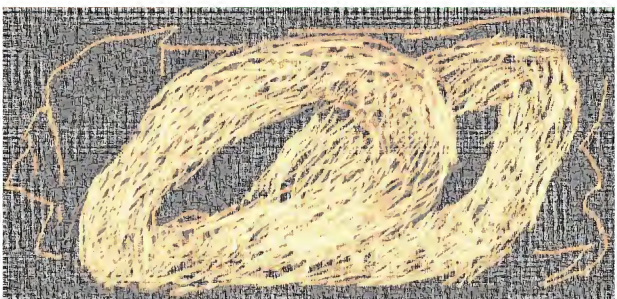
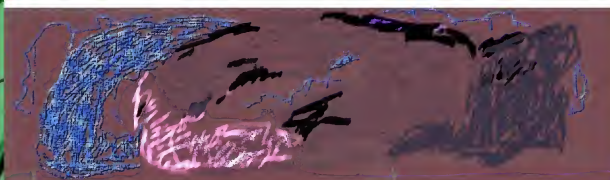
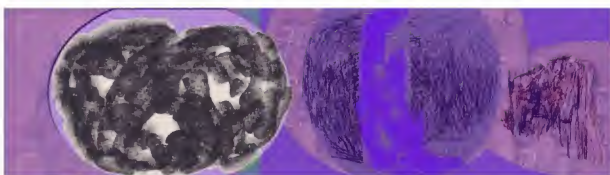
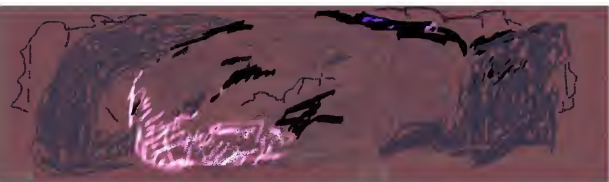


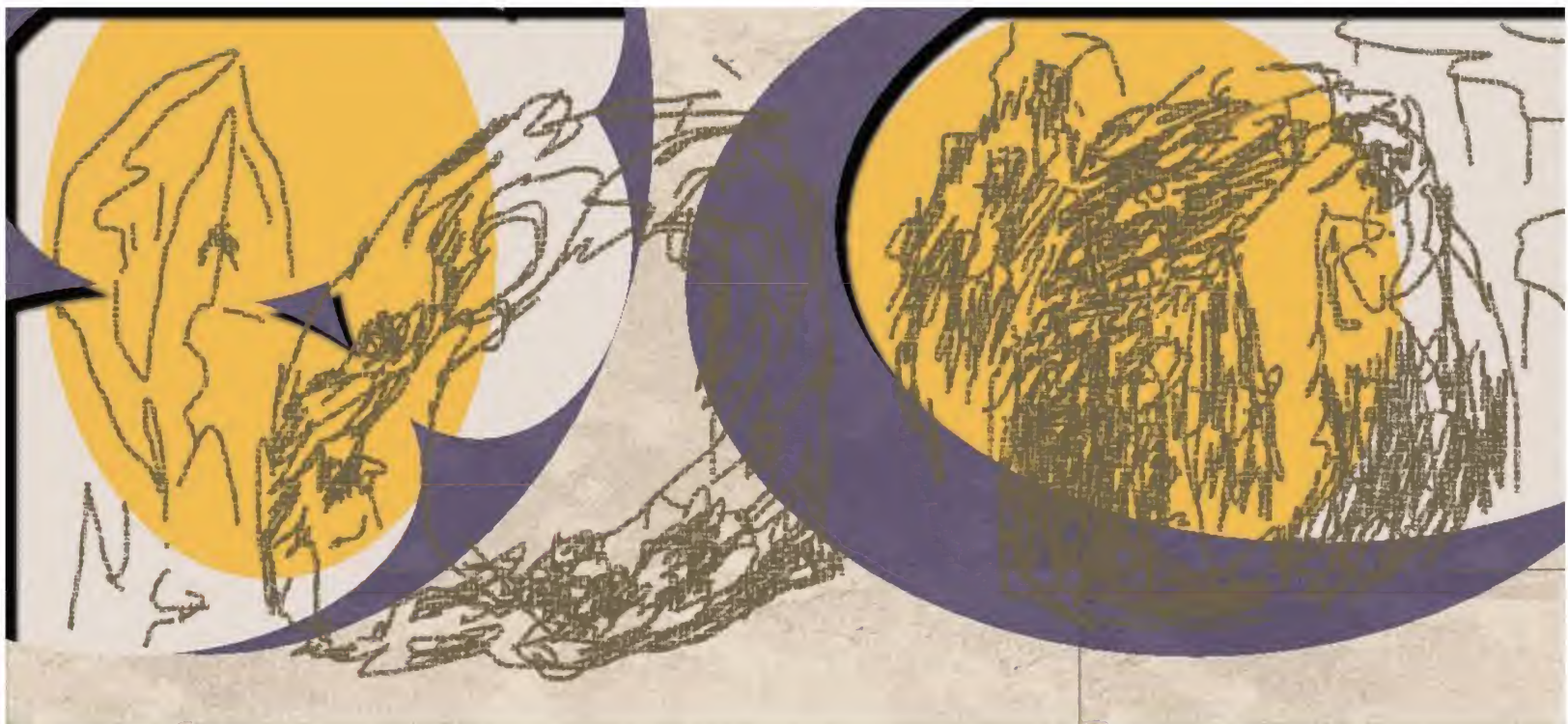






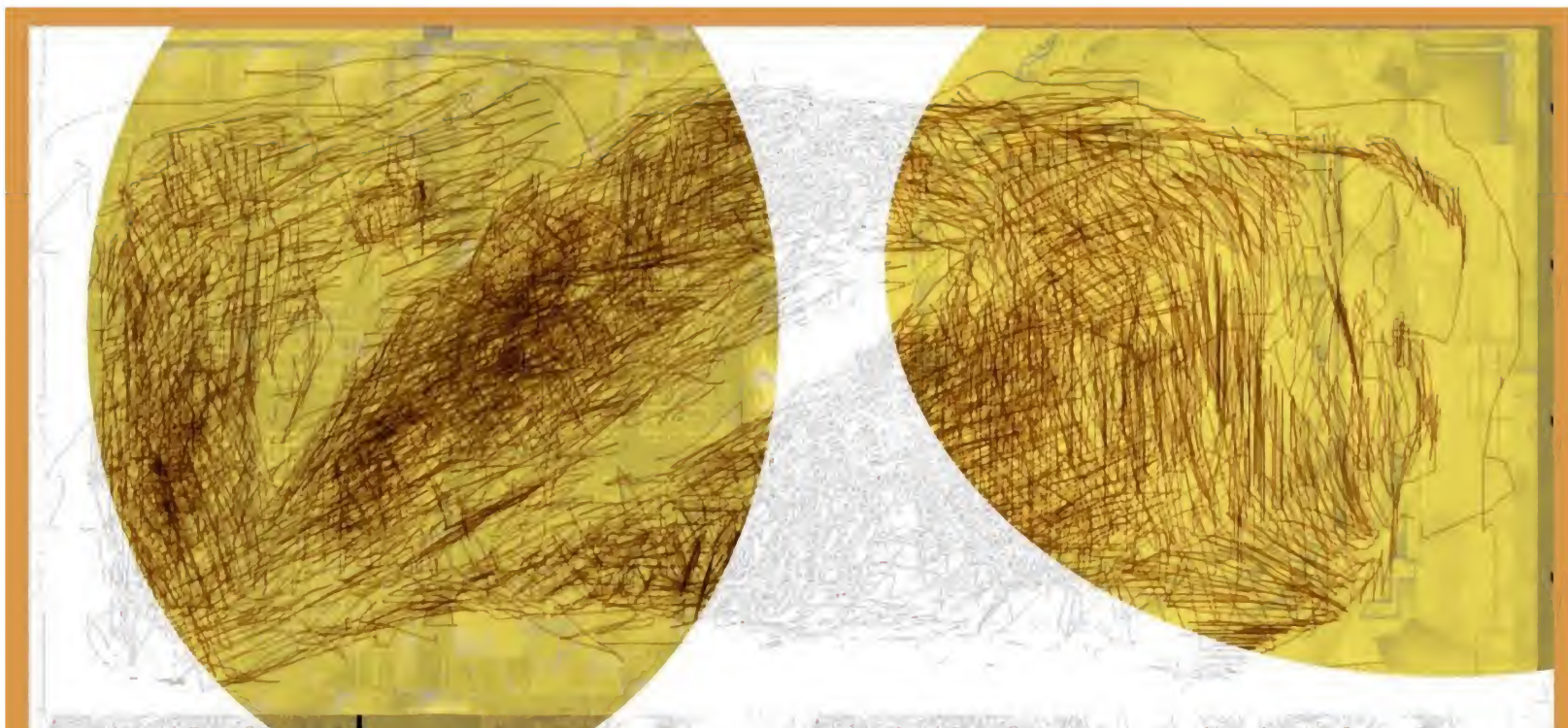


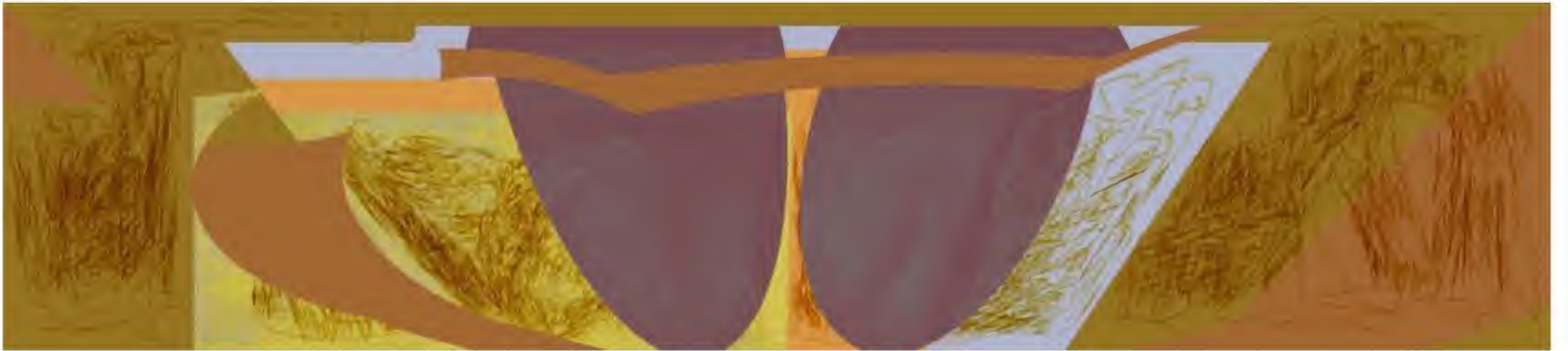


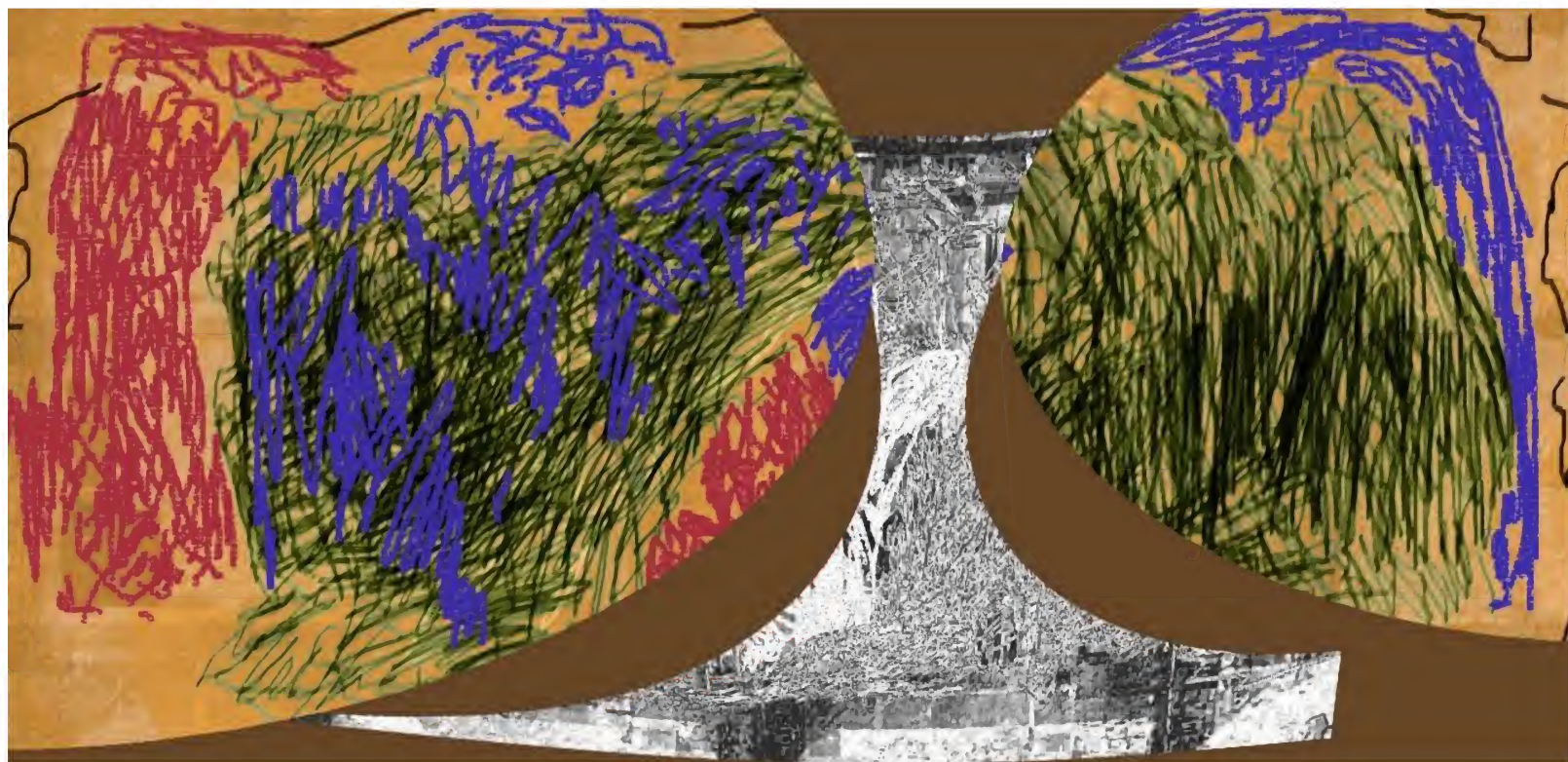


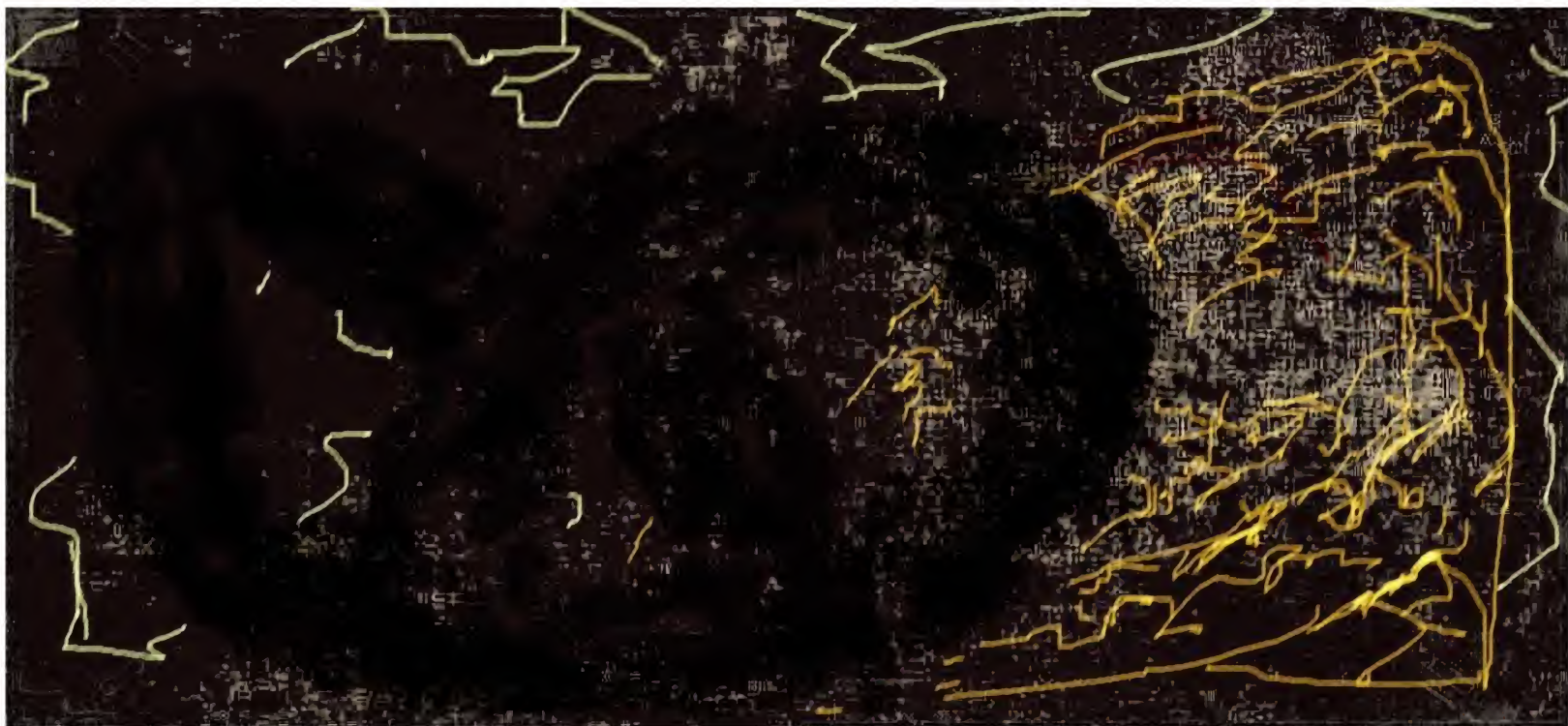


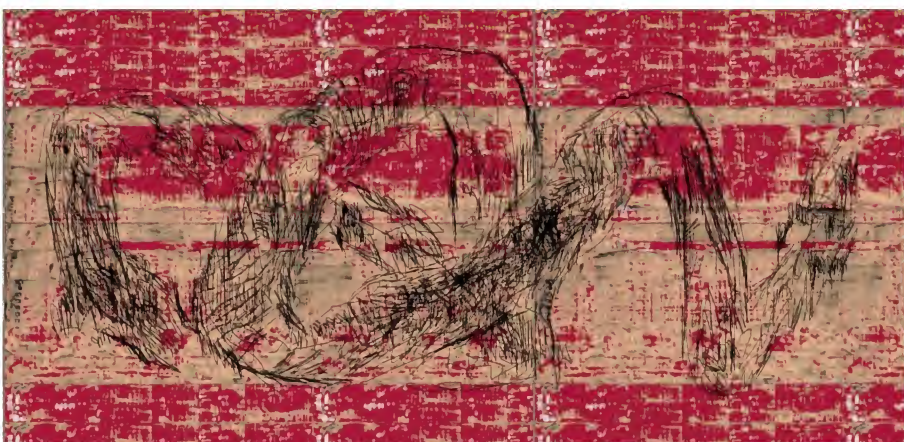














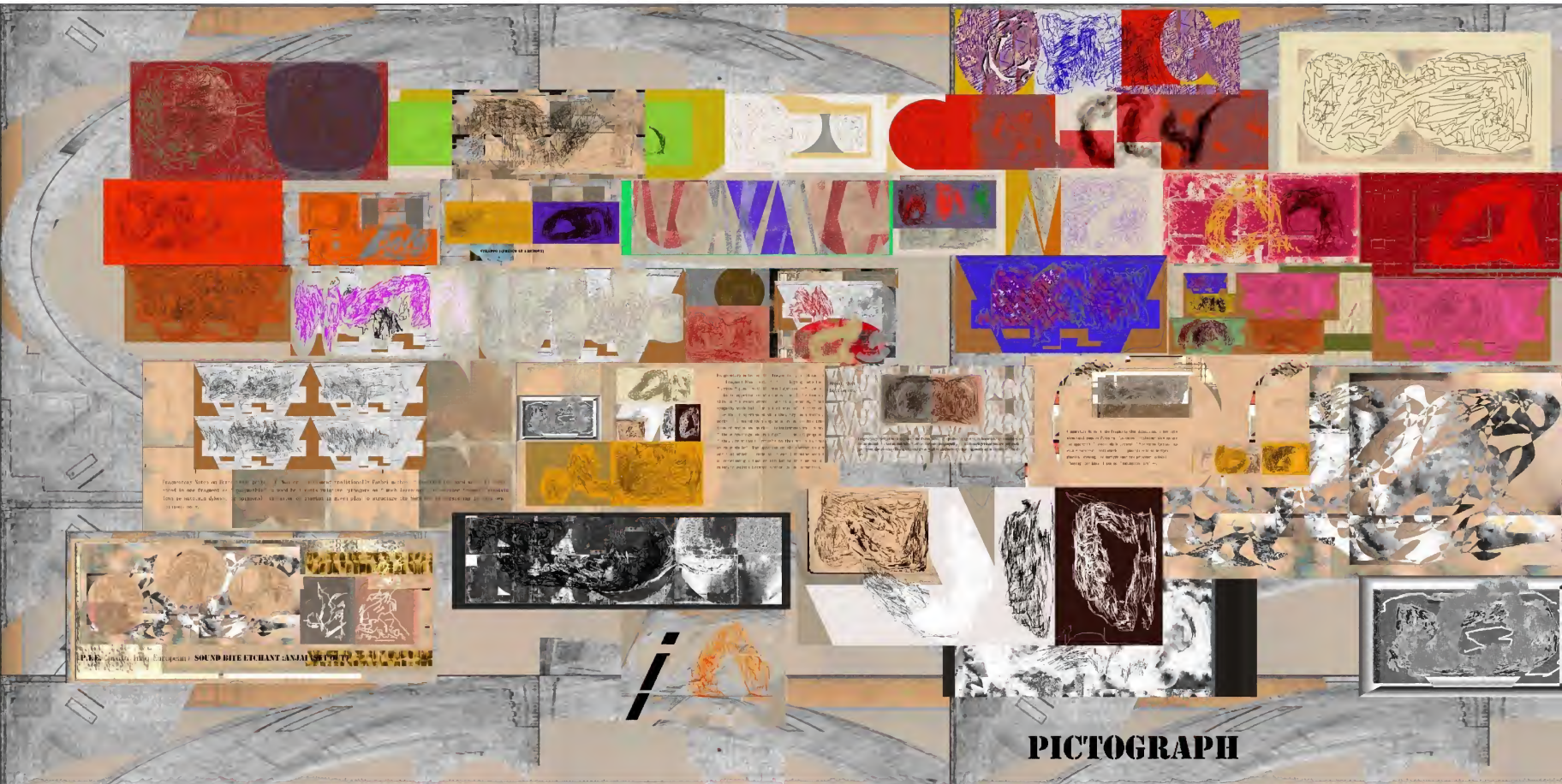
Restored, textless, bottleneck

NAME	DATE	LOCATION	STATUS
JOHN	1980	NEW YORK	ACTIVE
JANE	1981	NEW YORK	ACTIVE
JOHN	1982	NEW YORK	ACTIVE
JANE	1983	NEW YORK	ACTIVE
JOHN	1984	NEW YORK	ACTIVE
JANE	1985	NEW YORK	ACTIVE
JOHN	1986	NEW YORK	ACTIVE
JANE	1987	NEW YORK	ACTIVE
JOHN	1988	NEW YORK	ACTIVE
JANE	1989	NEW YORK	ACTIVE
JOHN	1990	NEW YORK	ACTIVE
JANE	1991	NEW YORK	ACTIVE
JOHN	1992	NEW YORK	ACTIVE
JANE	1993	NEW YORK	ACTIVE
JOHN	1994	NEW YORK	ACTIVE
JANE	1995	NEW YORK	ACTIVE
JOHN	1996	NEW YORK	ACTIVE
JANE	1997	NEW YORK	ACTIVE
JOHN	1998	NEW YORK	ACTIVE
JANE	1999	NEW YORK	ACTIVE
JOHN	2000	NEW YORK	ACTIVE
JANE	2001	NEW YORK	ACTIVE
JOHN	2002	NEW YORK	ACTIVE
JANE	2003	NEW YORK	ACTIVE
JOHN	2004	NEW YORK	ACTIVE
JANE	2005	NEW YORK	ACTIVE
JOHN	2006	NEW YORK	ACTIVE
JANE	2007	NEW YORK	ACTIVE
JOHN	2008	NEW YORK	ACTIVE
JANE	2009	NEW YORK	ACTIVE
JOHN	2010	NEW YORK	ACTIVE
JANE	2011	NEW YORK	ACTIVE
JOHN	2012	NEW YORK	ACTIVE
JANE	2013	NEW YORK	ACTIVE
JOHN	2014	NEW YORK	ACTIVE
JANE	2015	NEW YORK	ACTIVE
JOHN	2016	NEW YORK	ACTIVE
JANE	2017	NEW YORK	ACTIVE
JOHN	2018	NEW YORK	ACTIVE
JANE	2019	NEW YORK	ACTIVE
JOHN	2020	NEW YORK	ACTIVE
JANE	2021	NEW YORK	ACTIVE
JOHN	2022	NEW YORK	ACTIVE
JANE	2023	NEW YORK	ACTIVE
JOHN	2024	NEW YORK	ACTIVE
JANE	2025	NEW YORK	ACTIVE

PERFORMING, PSEUDO-LIMBERRKS: (1st PERIOD)
THILOGISMS OF COMPUTER DRAWING AS LANGUAGE

WAS ONCE LEMMA MAN OF TEXAS
WHO IN SUMMARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL
Flicking with the pen, the pen is the sum of life
Since no drawing, the pen is the sum of life
The pen is the sum of life, the pen is the sum of life
The pen is the sum of life, the pen is the sum of life

CIMABUE X

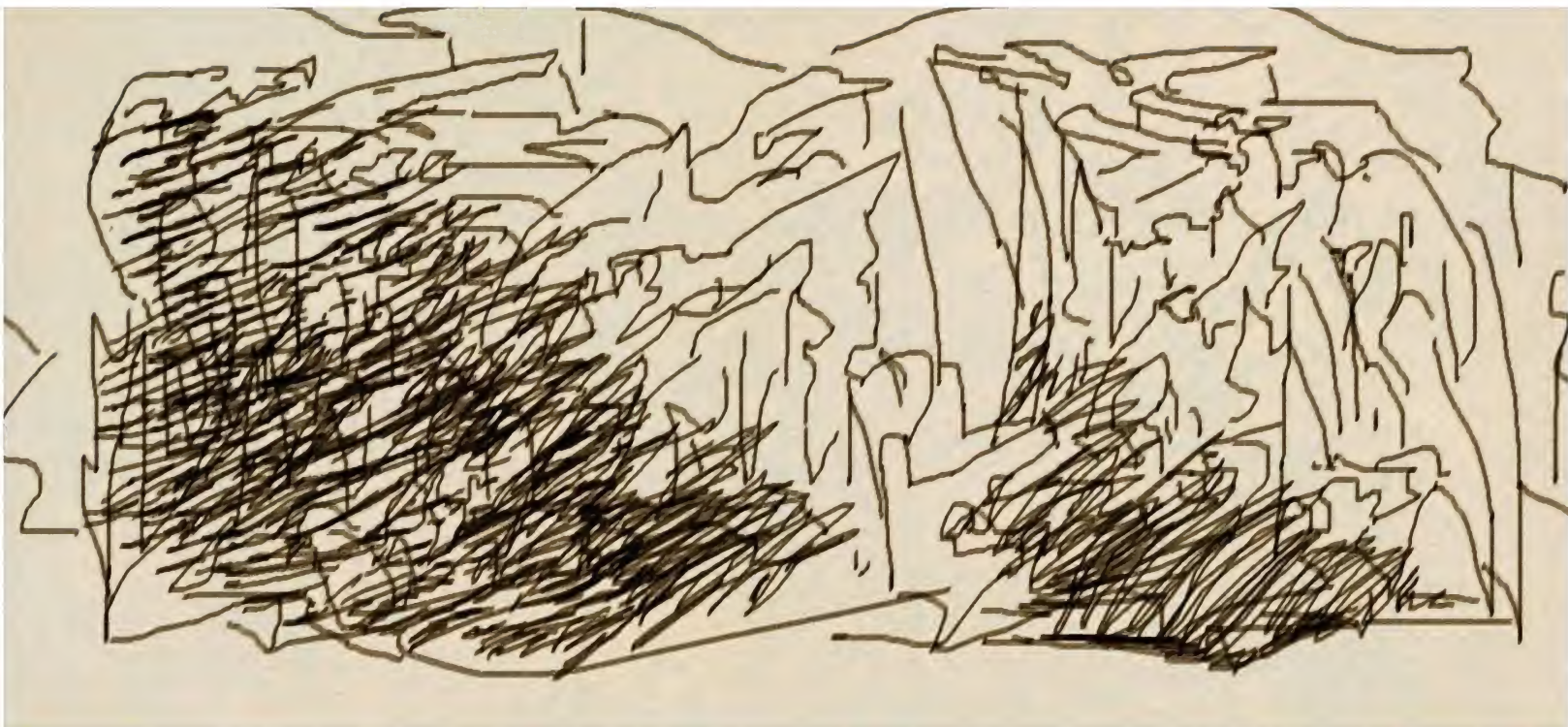




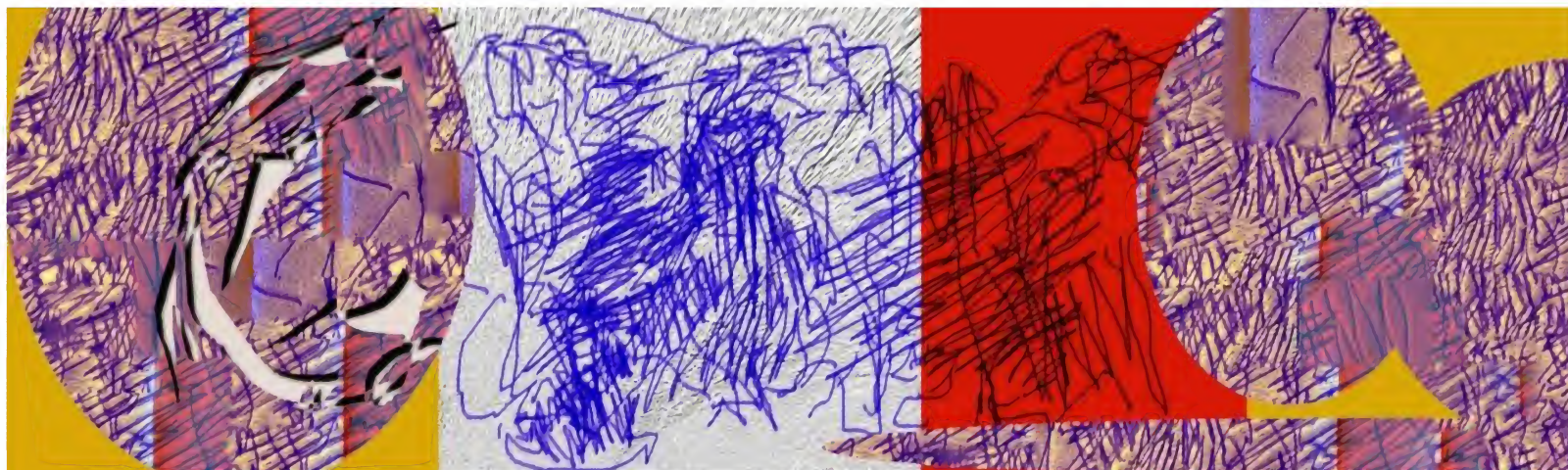


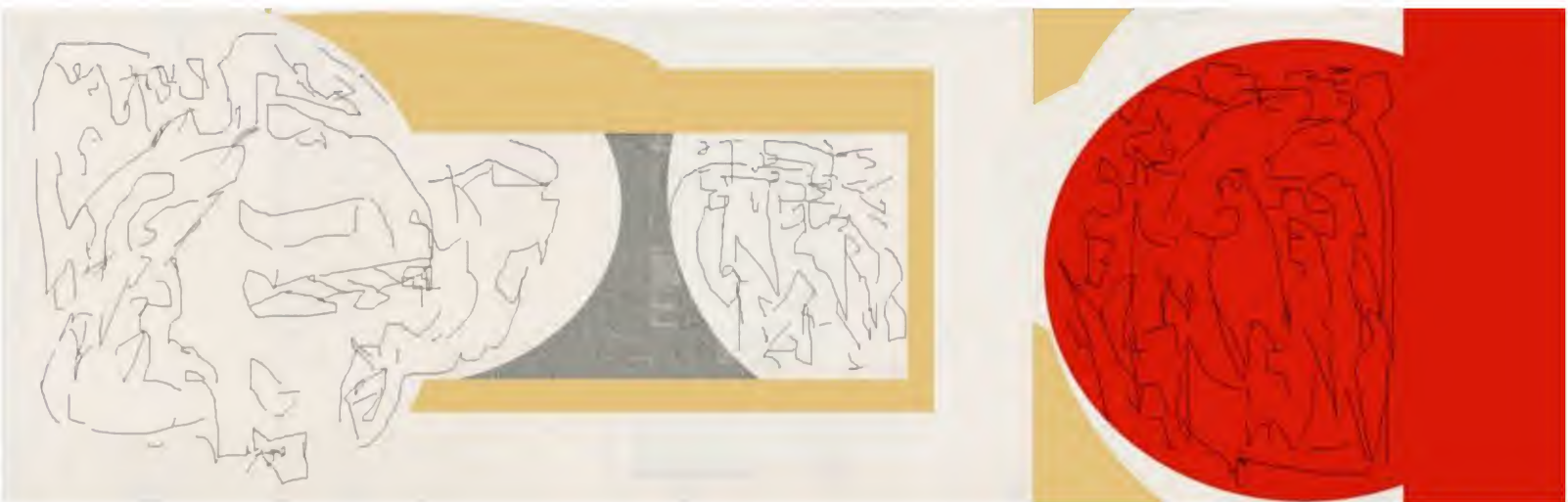
STRAPPO 1 (FRESCO AT A REMOVE)







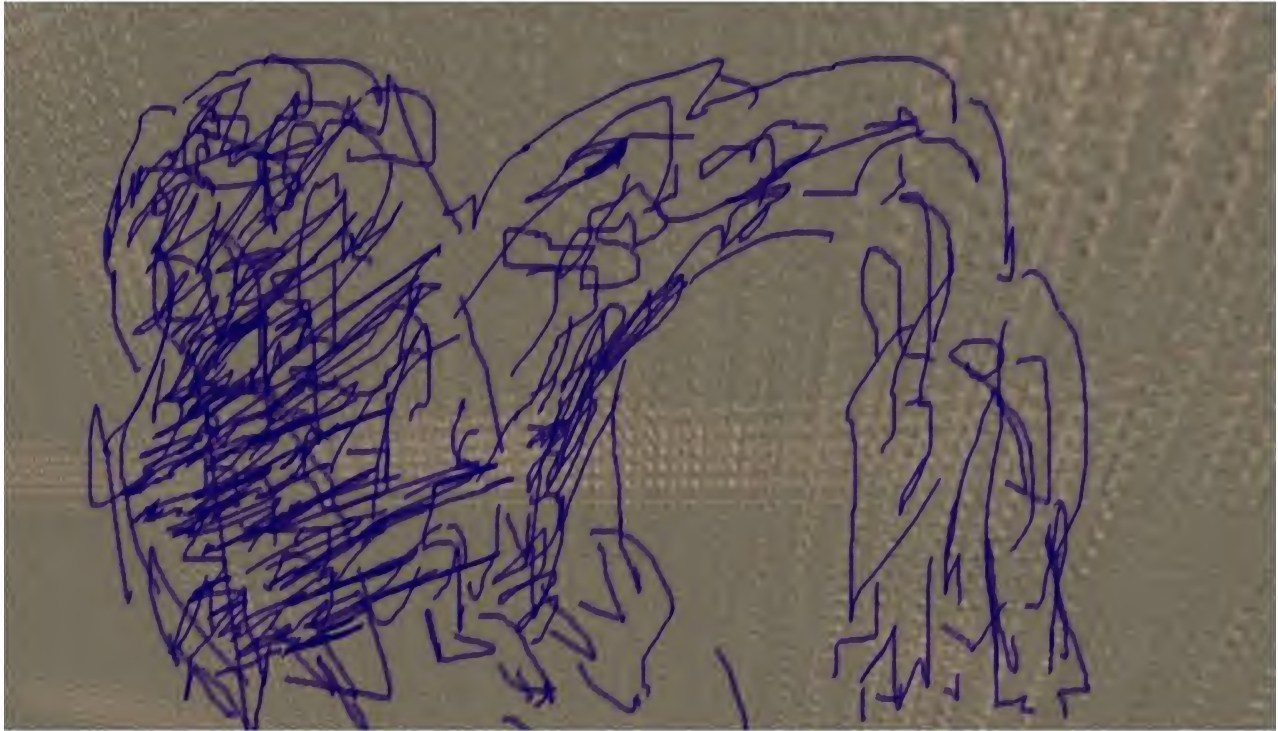




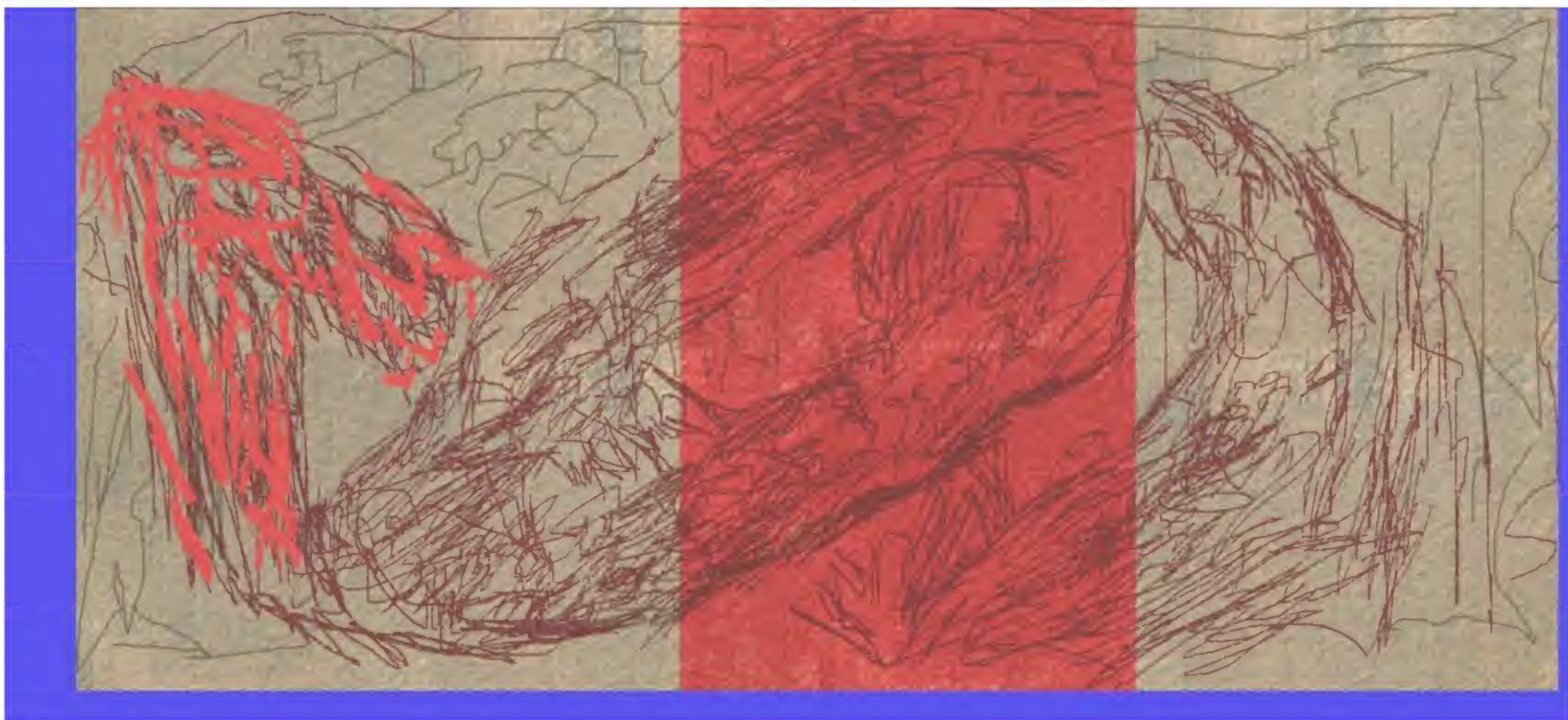


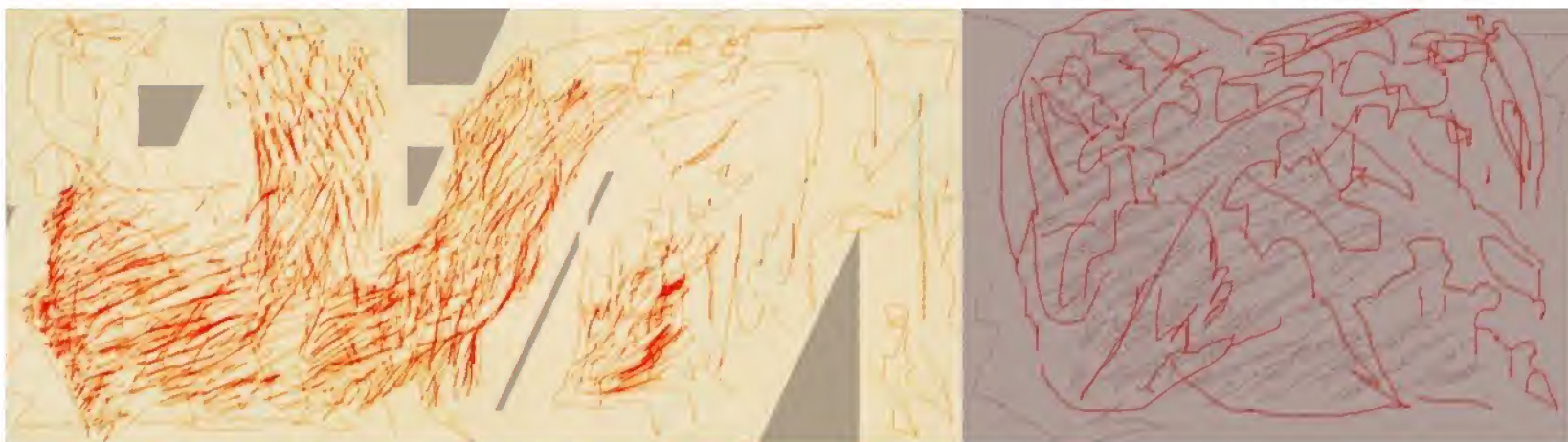






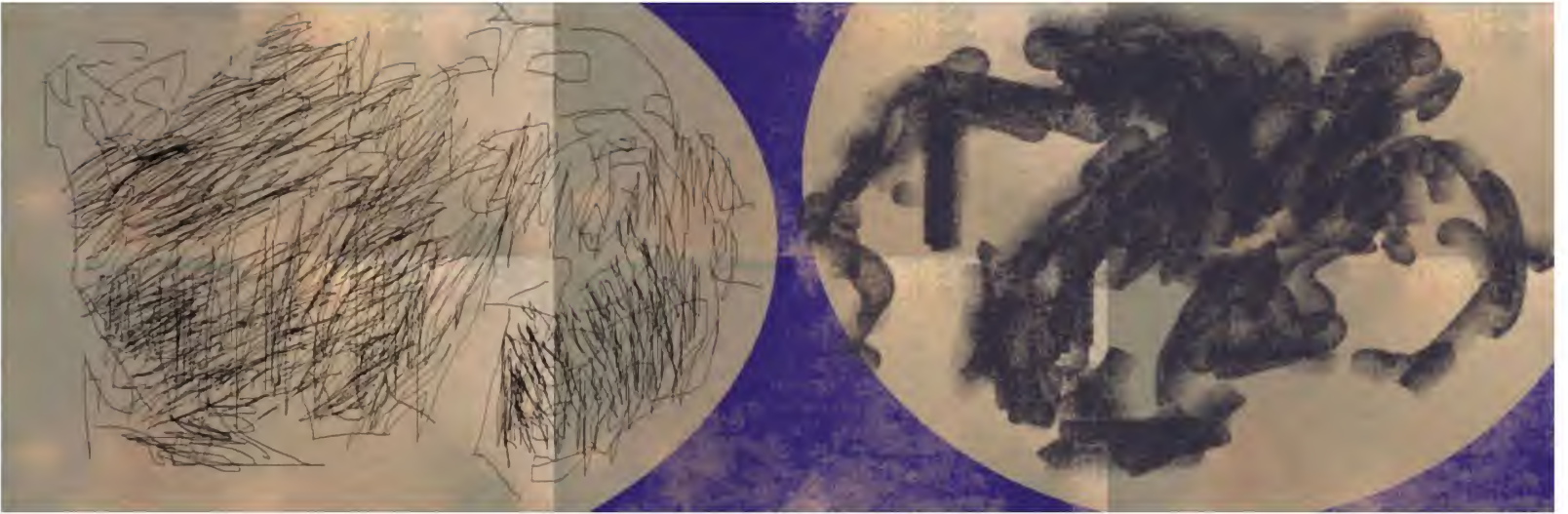


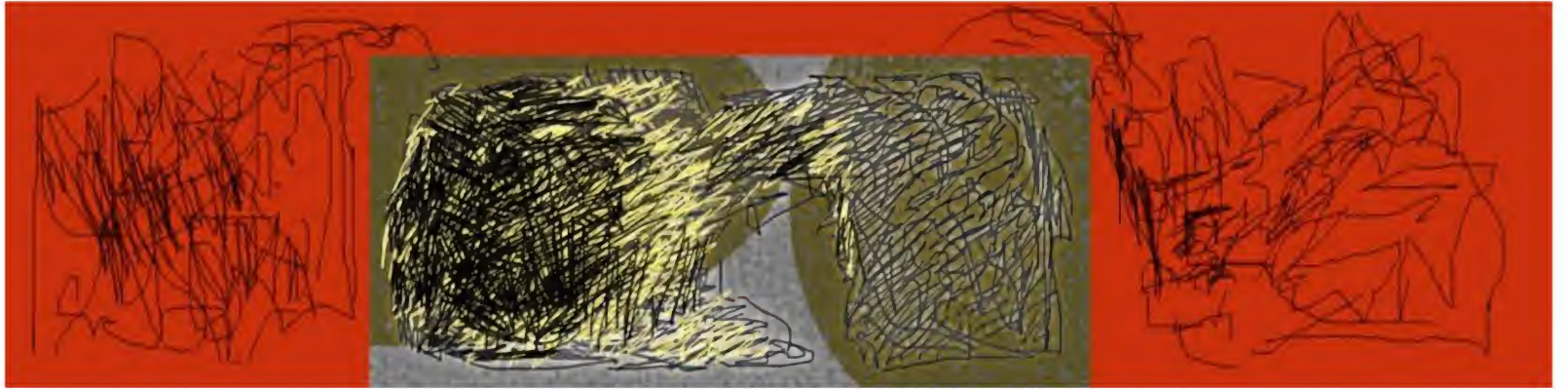




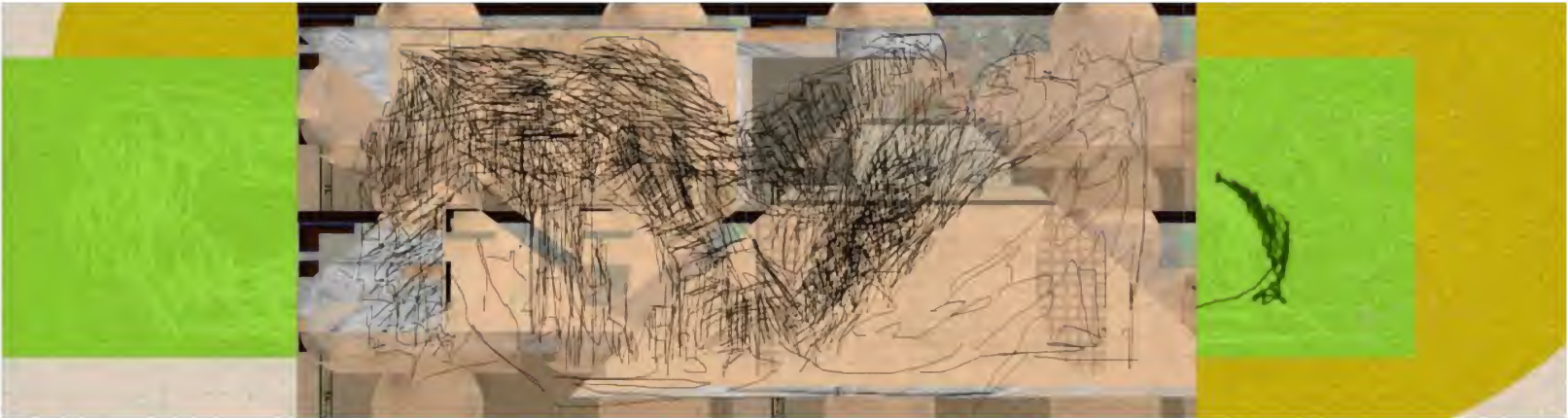




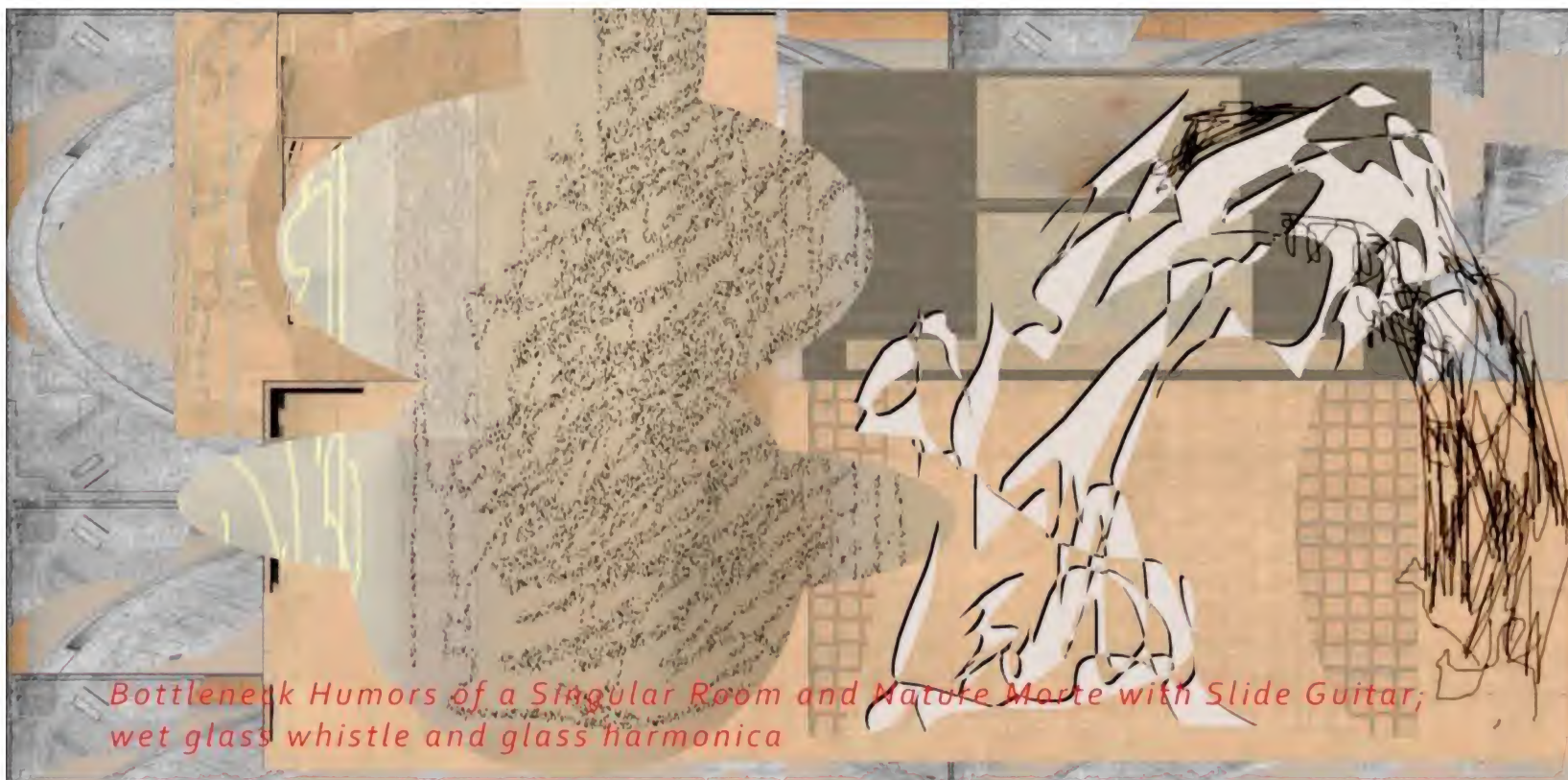










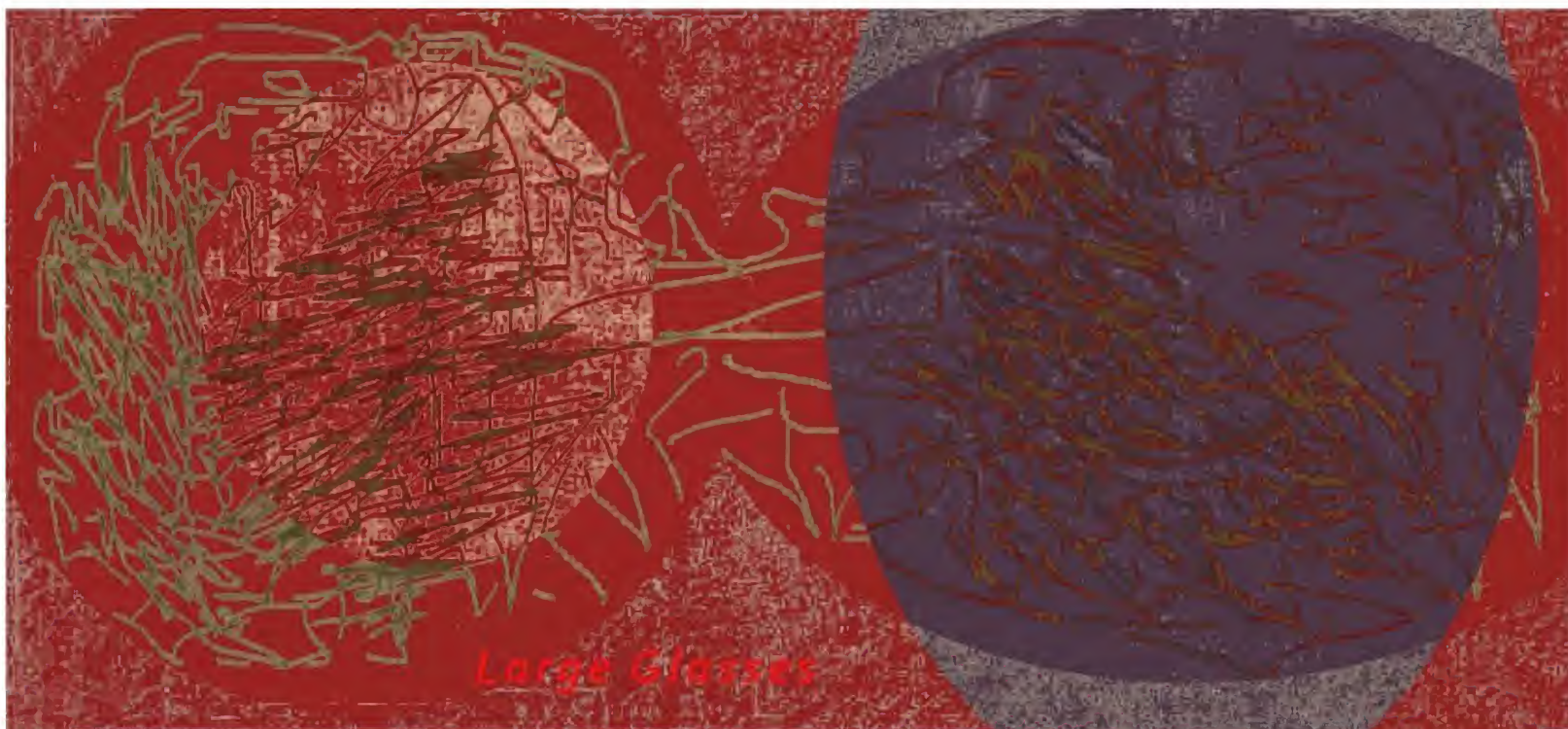


*Bottleneck Humors of a Singular Room and Matate Morte with Slide Guitar;
wet glass whistle and glass harmonica*

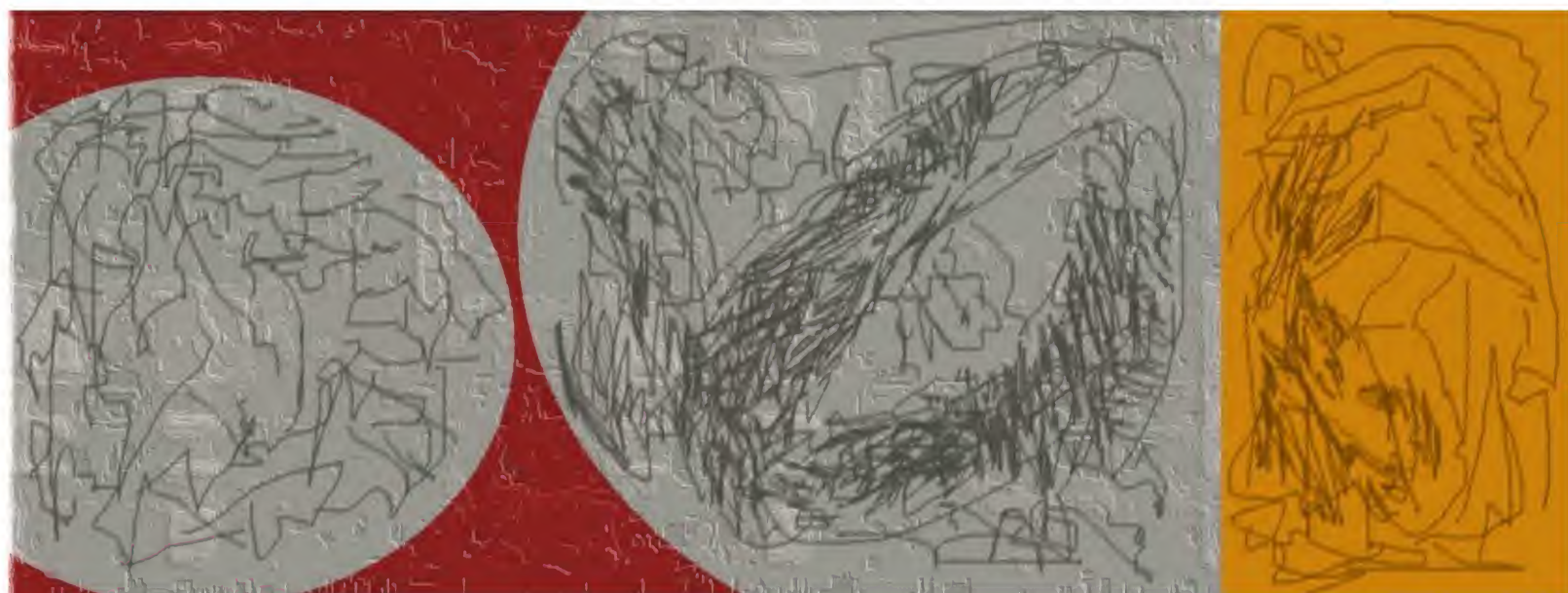




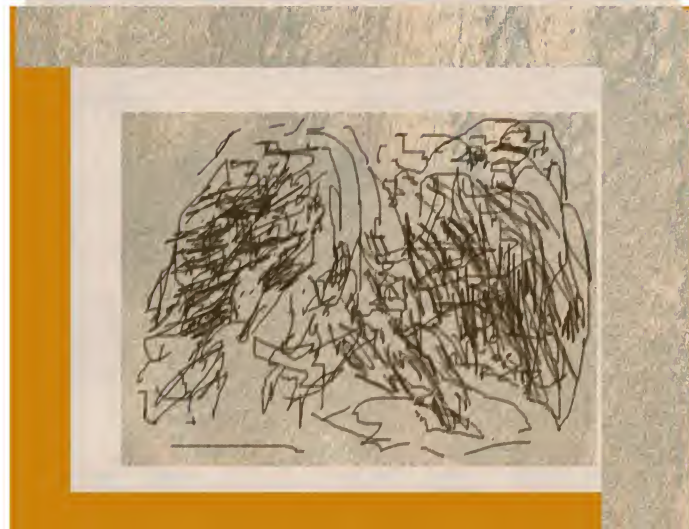
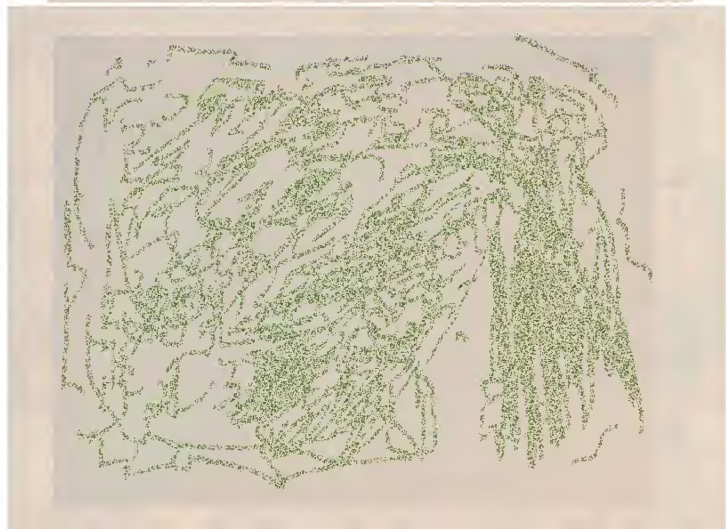
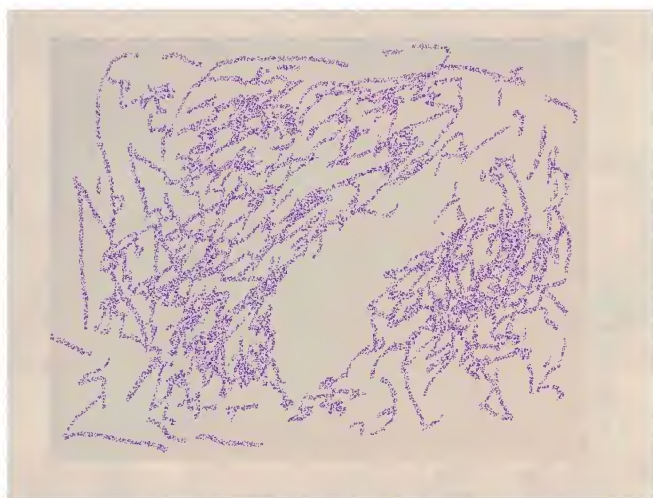


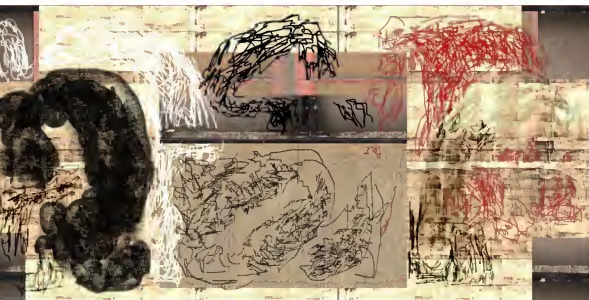
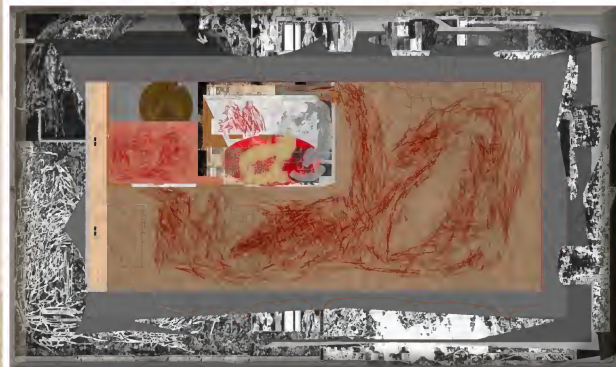
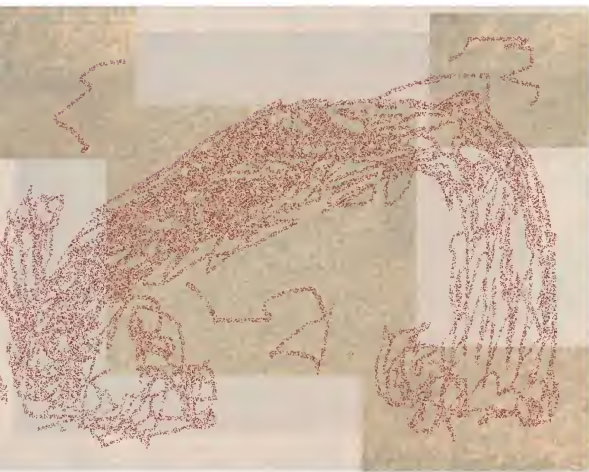
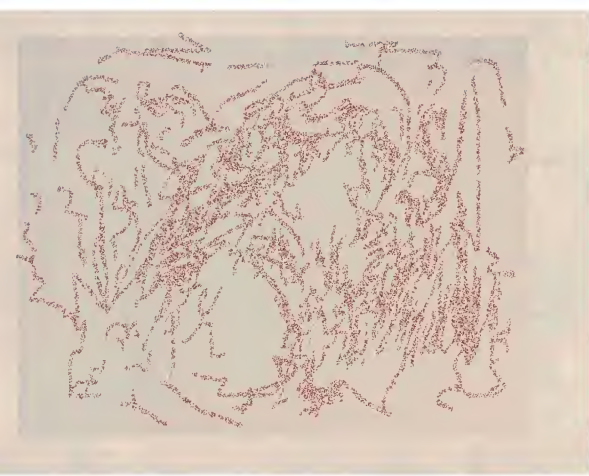






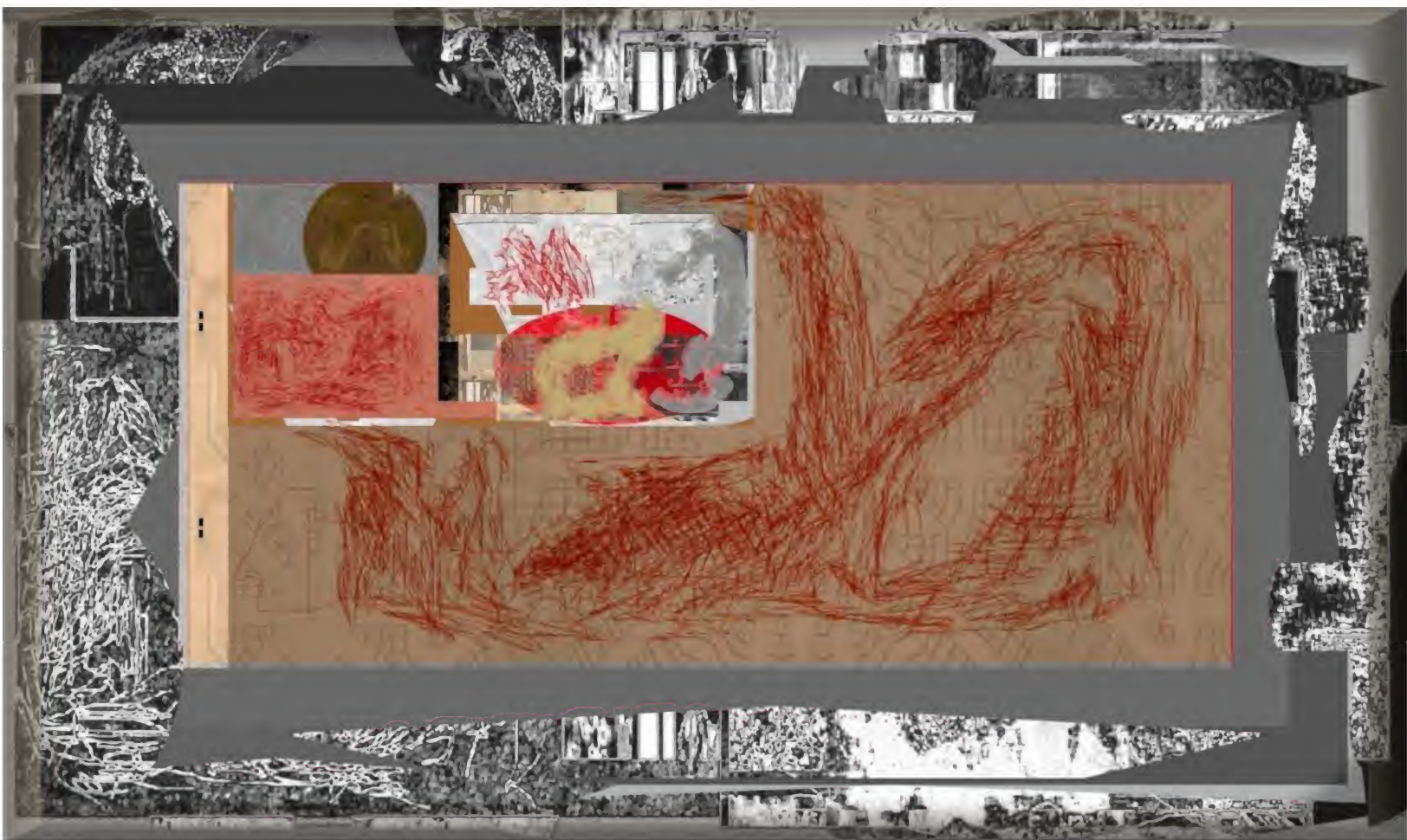


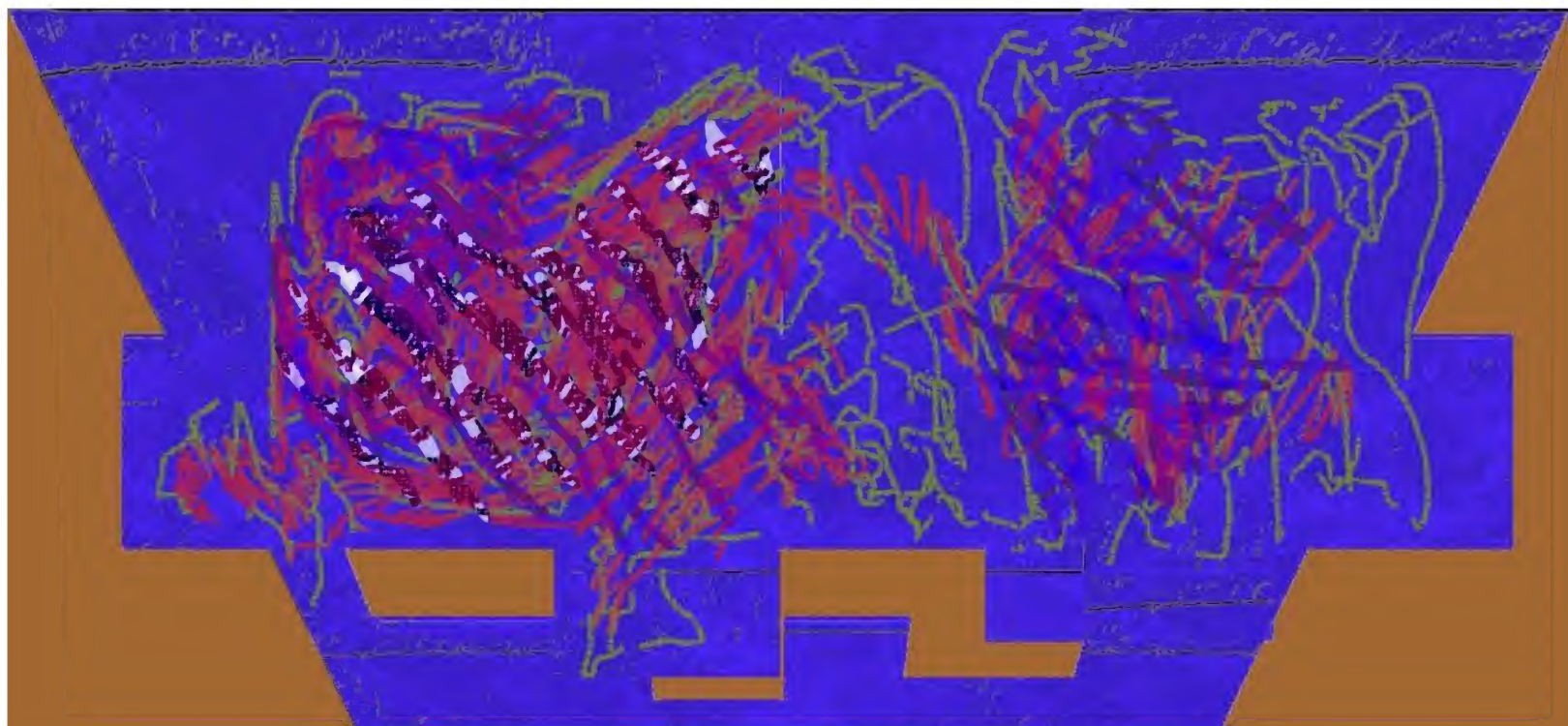


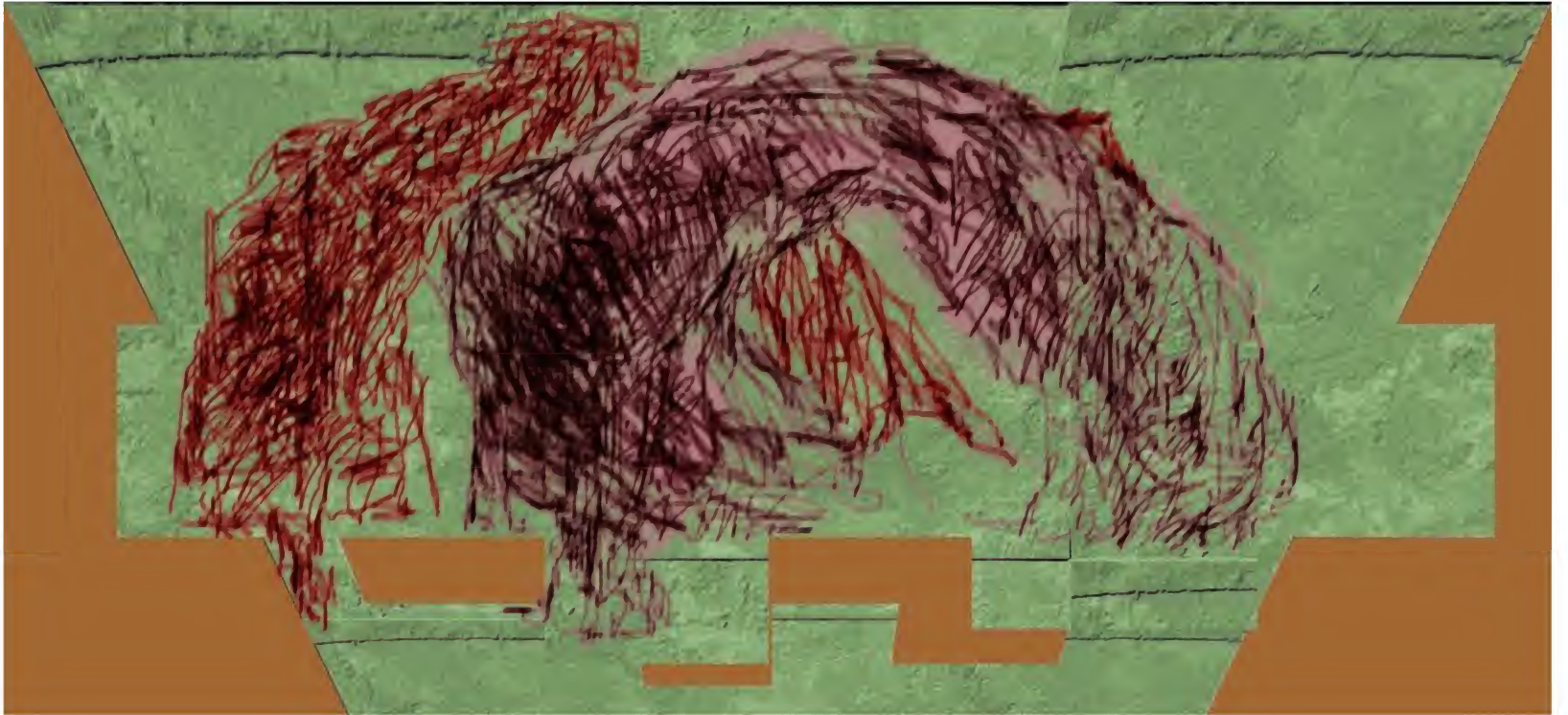




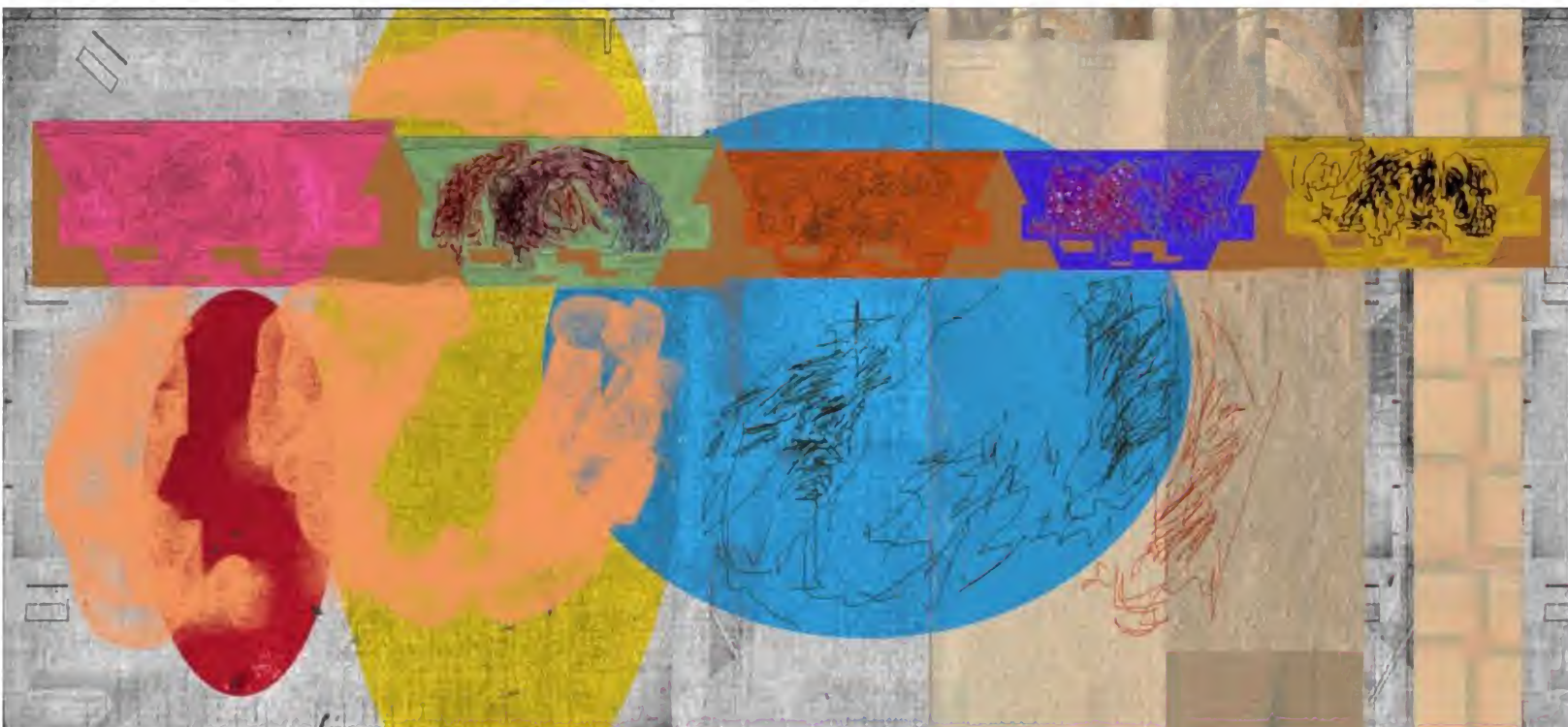


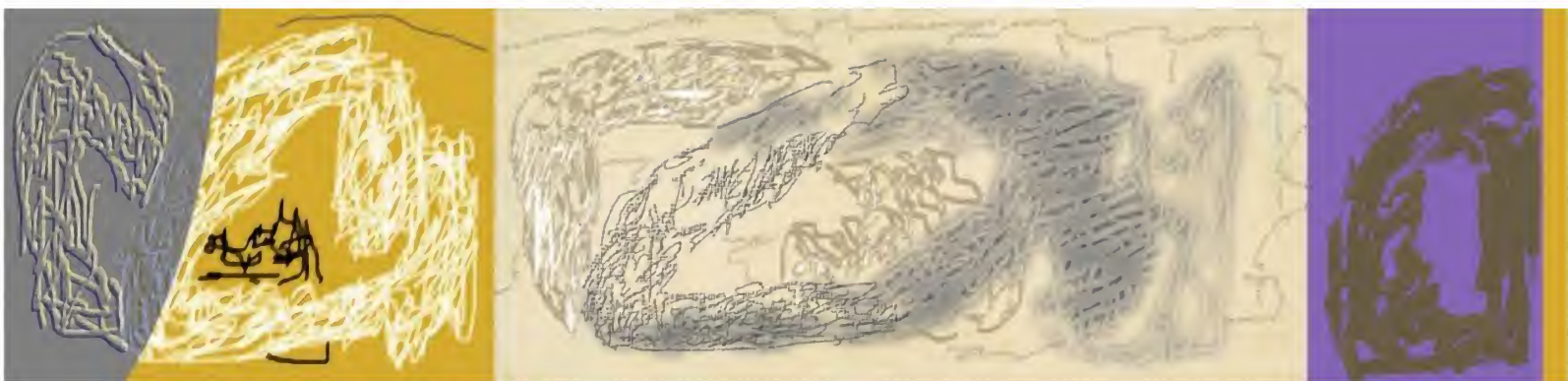




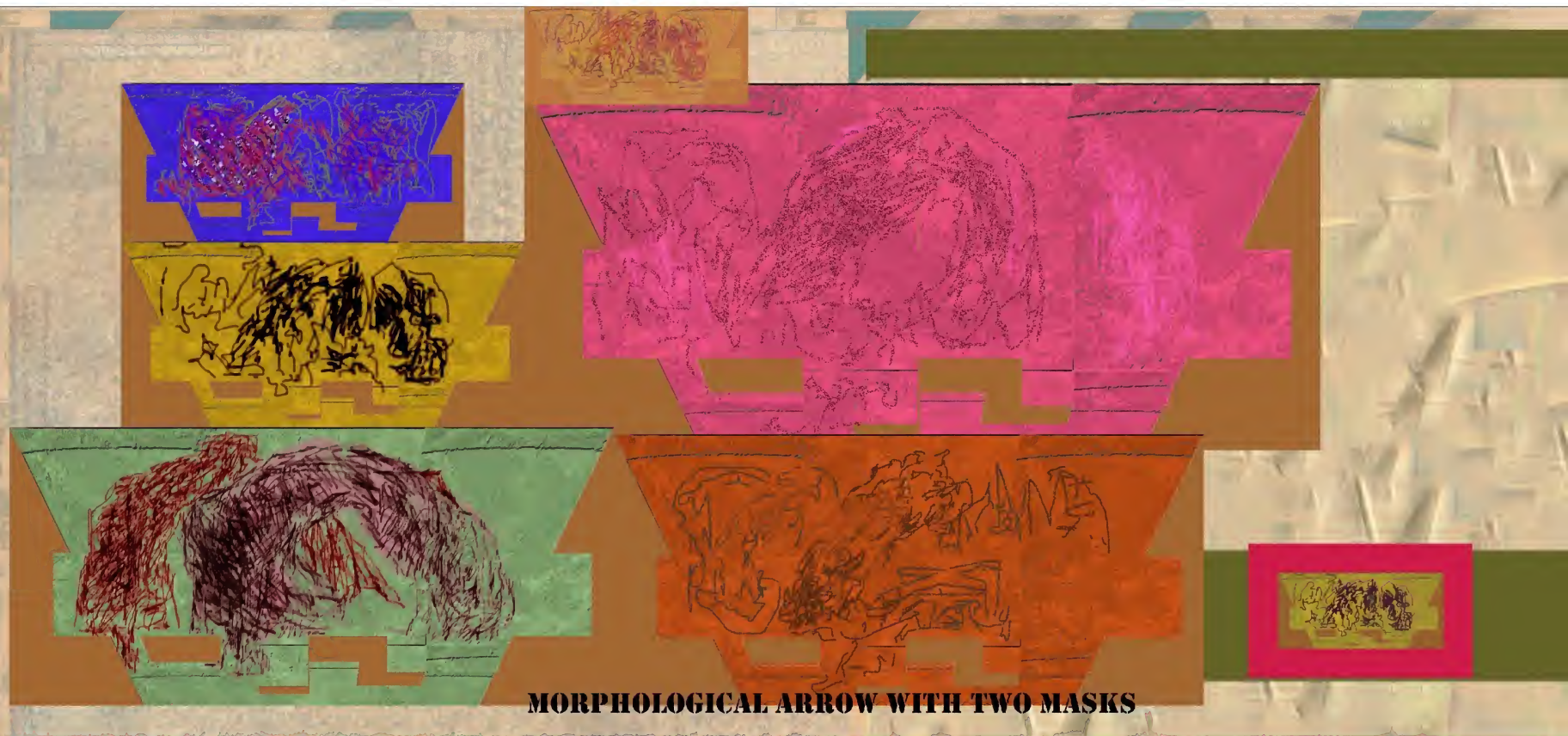








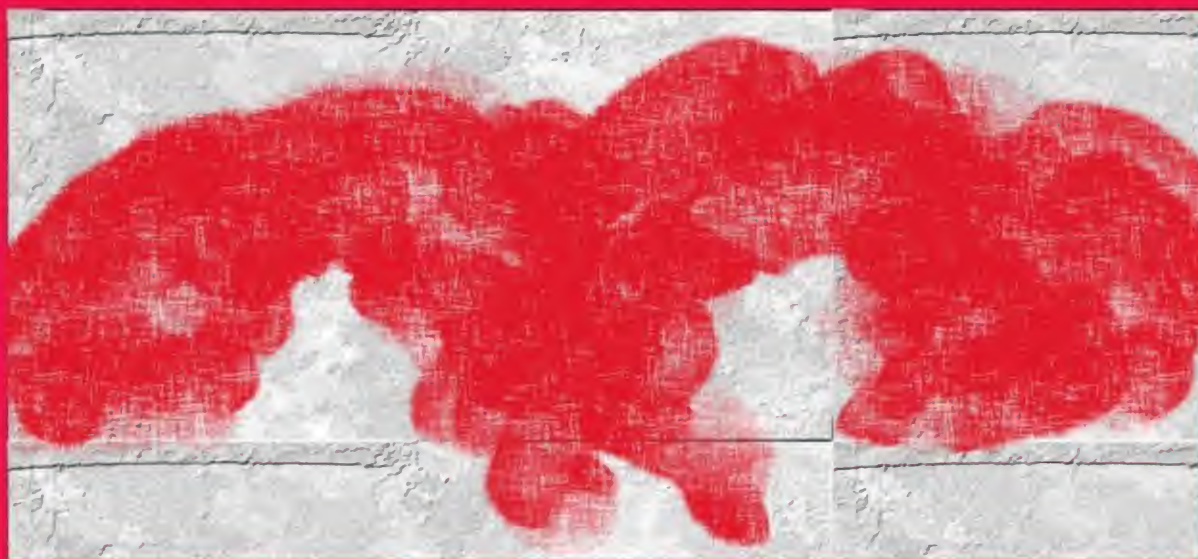


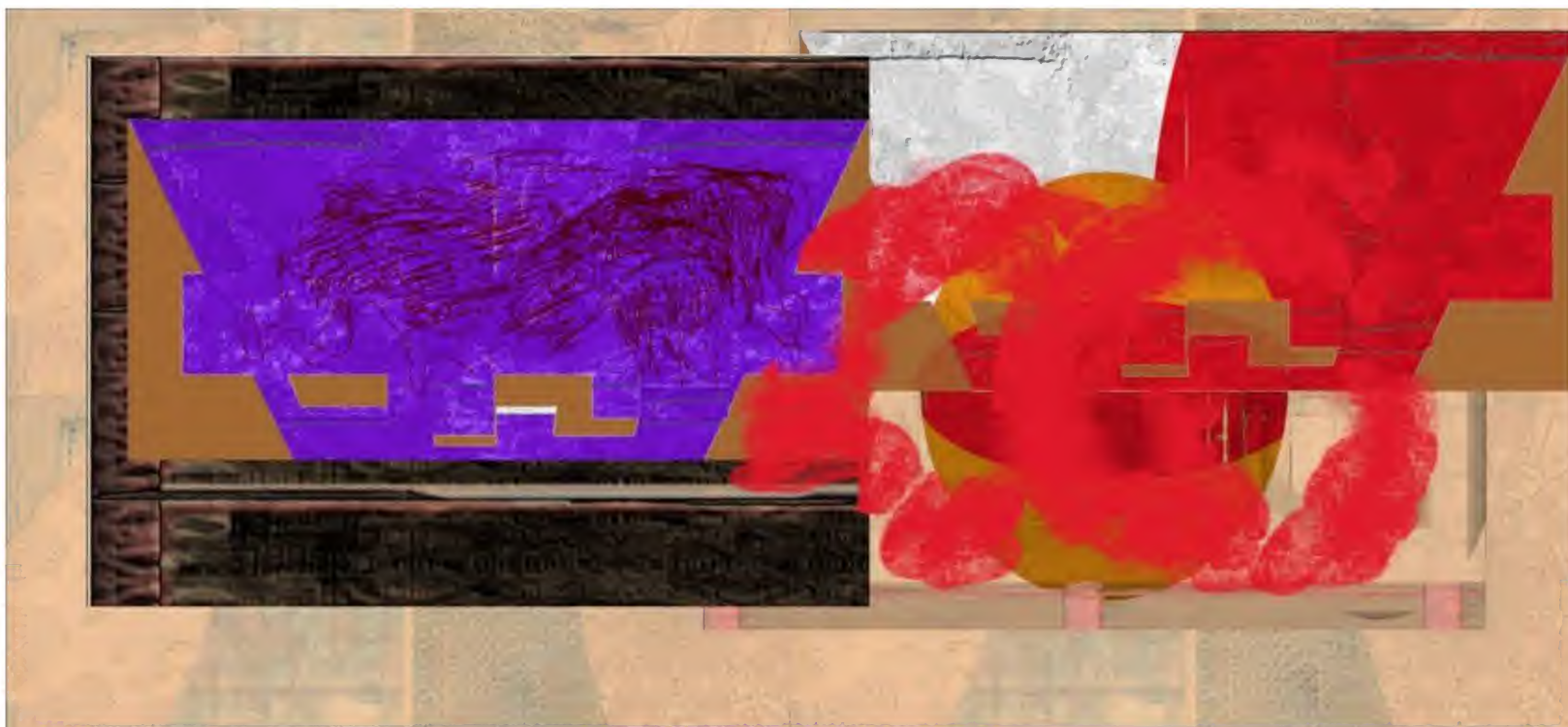


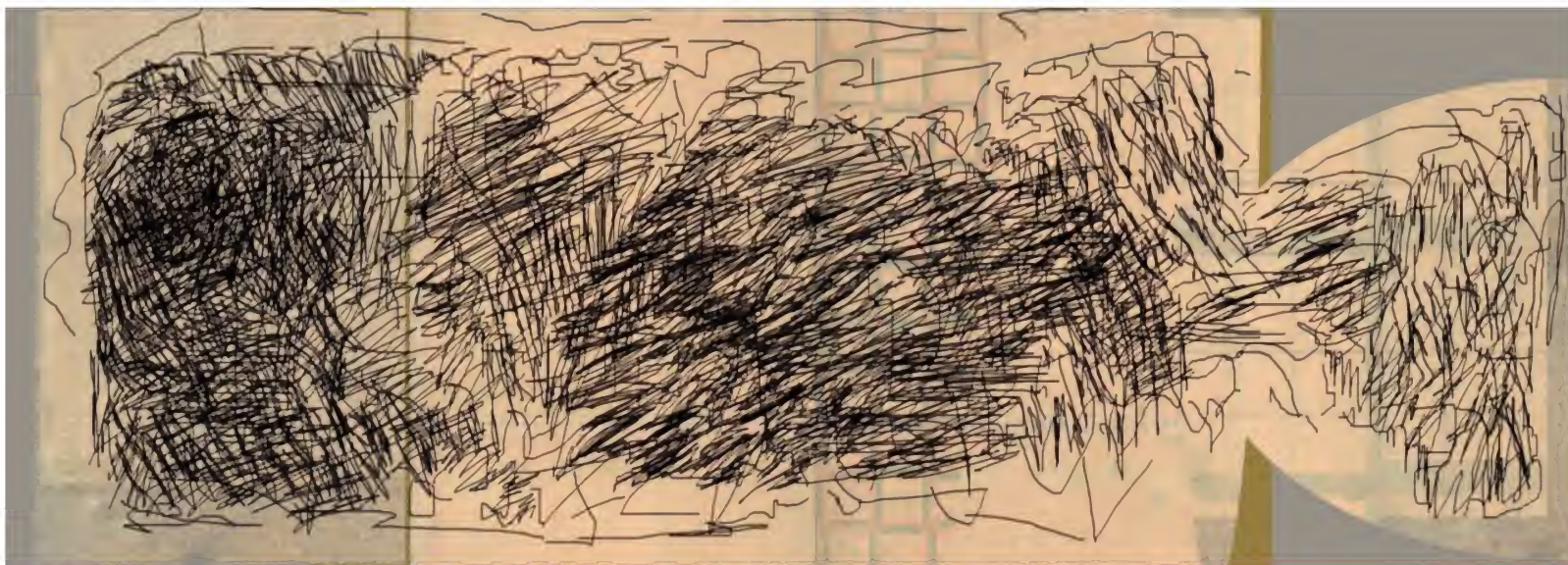


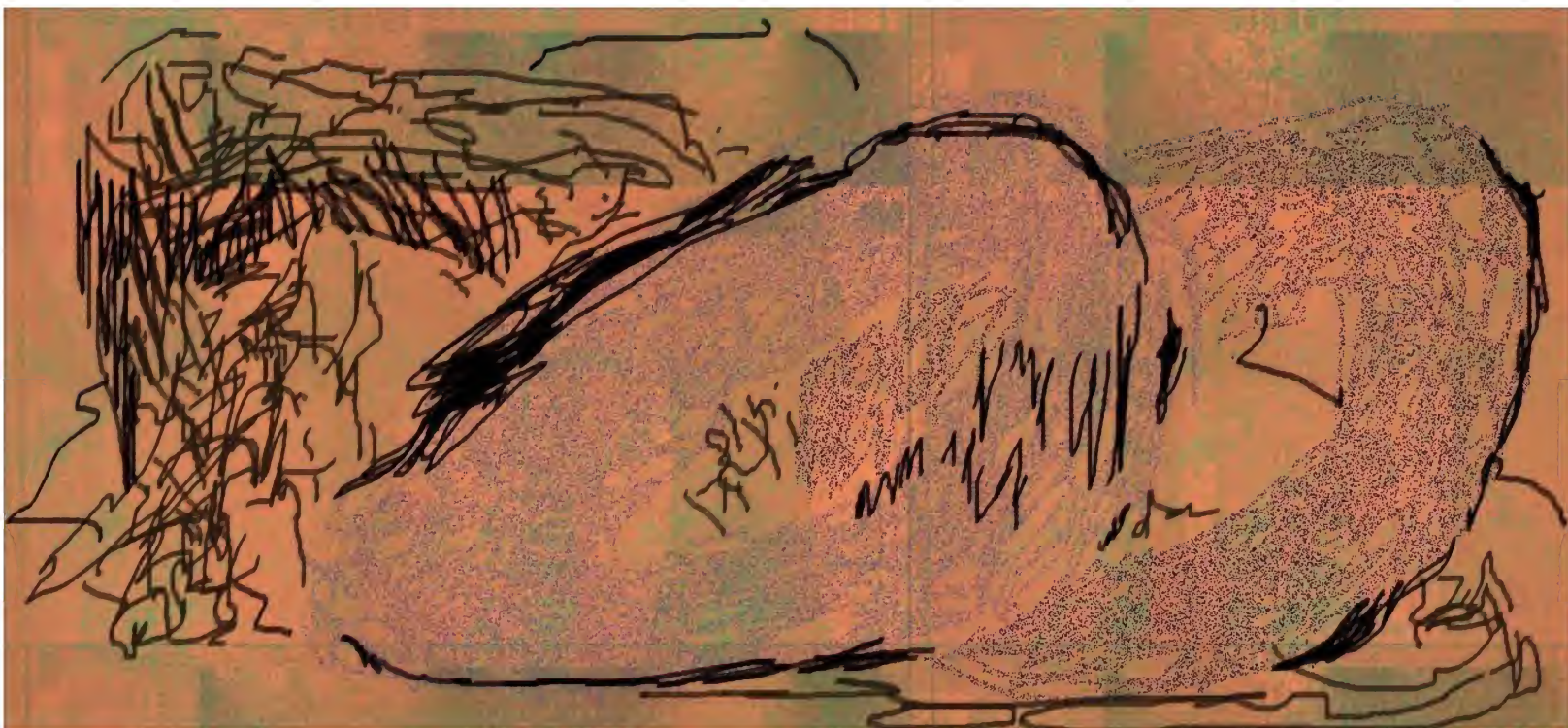


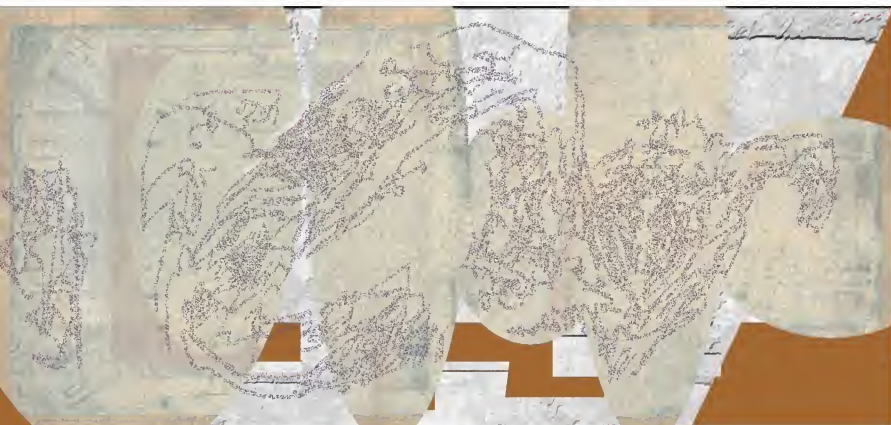
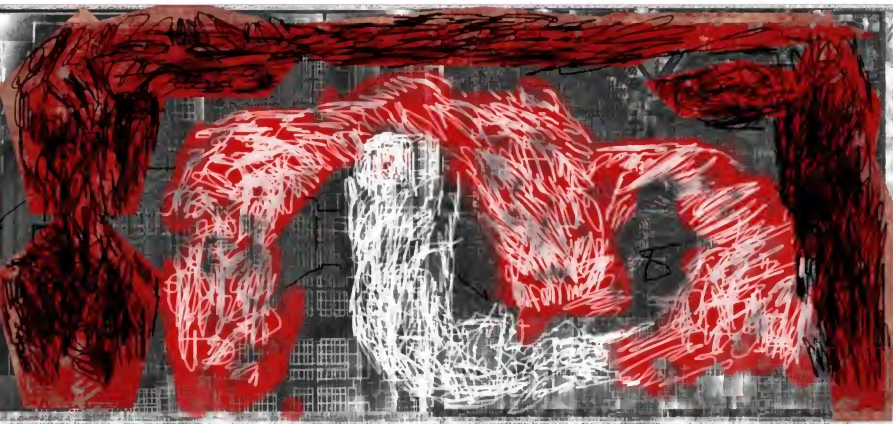
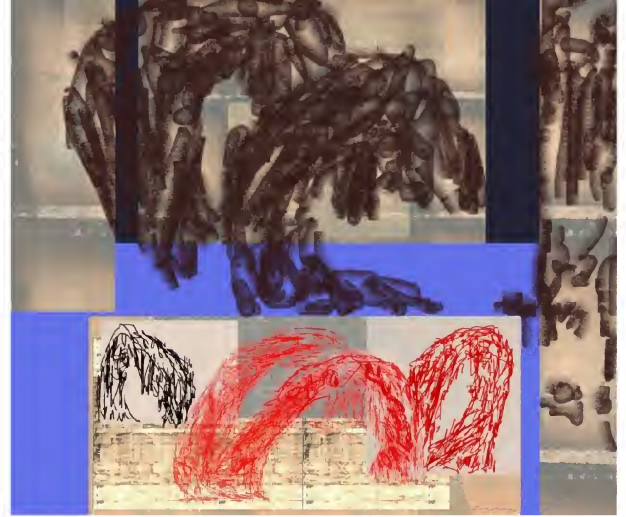


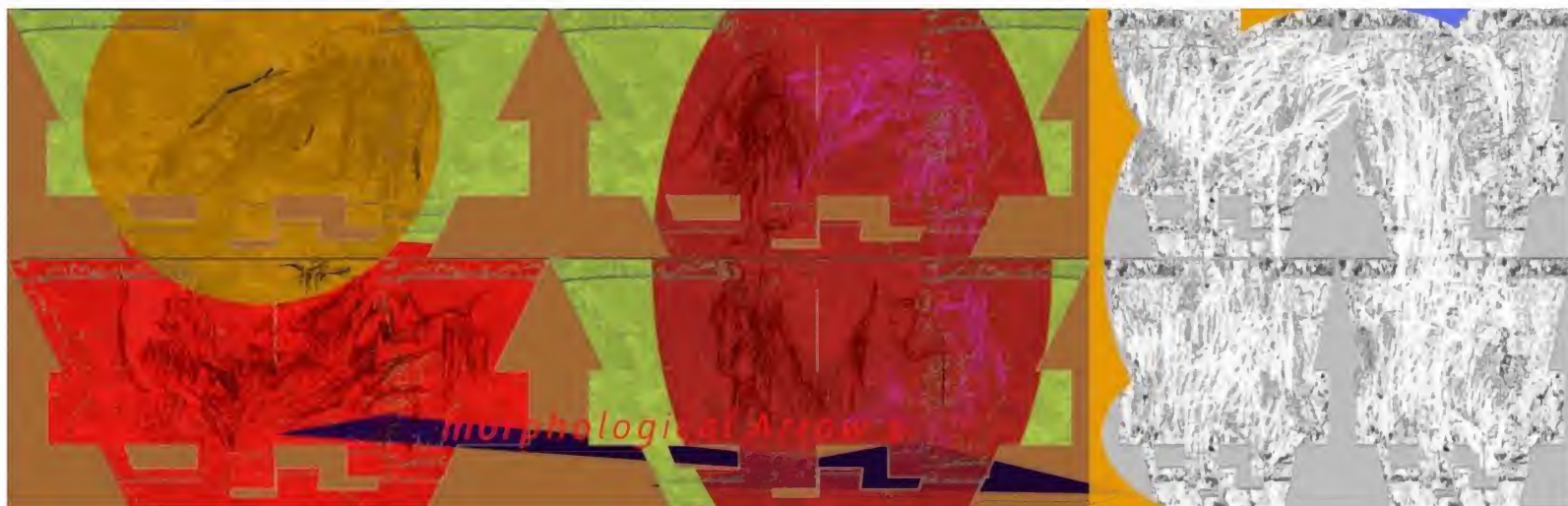












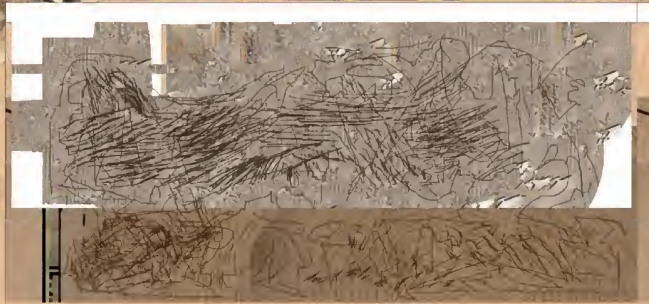


Fragmentary Notes on Heraclitus: pathei of Phaeton- punishment traditionally Pathei mathos- "learning the hard way" is referenced in one fragment as "polymathic" a word he invents relative Pythagoras as "much learning", in another fragment autoisín (own ic autoisín dykesoi or opinions) the aition of phaeton is given play to structure the hard way as persisting in ones own opinions only.

About that
Bottleneck :



Fragmentary Notes On Heraclitus – the Pyros puns.../:”episthei; ie episthei ta koinos-Khan translates account shared ---I see as that which comes forward to sympathy ... as though private possession; exontes phronysin-exontes (like apenia) refers as well to deafness in other fragments as in closing off faculties.

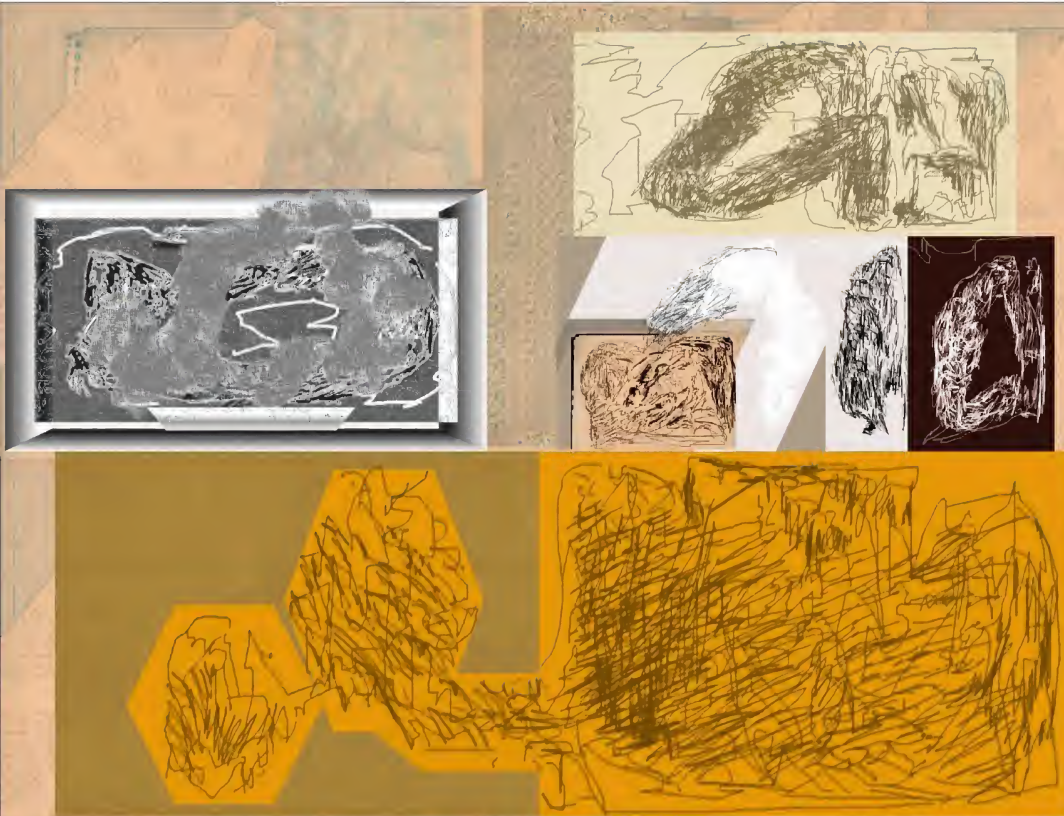


Fragmentary Notes On the Fragments (Per Heraclitus) : key into
structural puns on Pyros -à “parentos” /: pheron- show nature
(ie apparent)…” absent while present “Phaerentos Apenia/: ap-
enia = constrict (bottleneck) /: phaitis autoisi martyei:
phaetis =showing, and martyre (martyr) presence…autoisi
“saying” per Khan) I see as “indications arc” ….





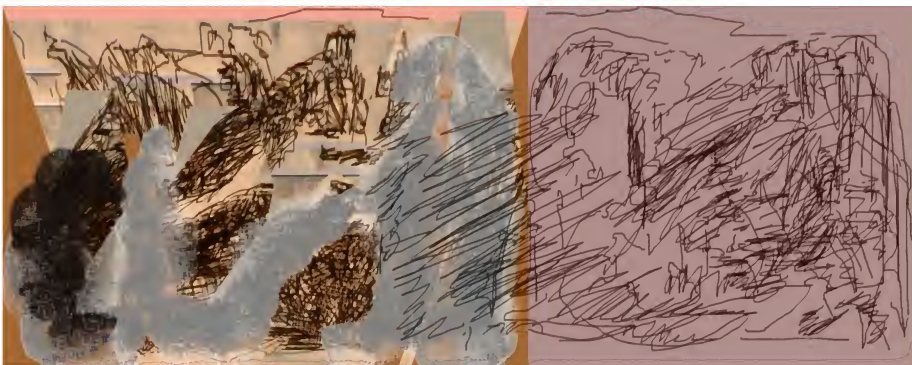
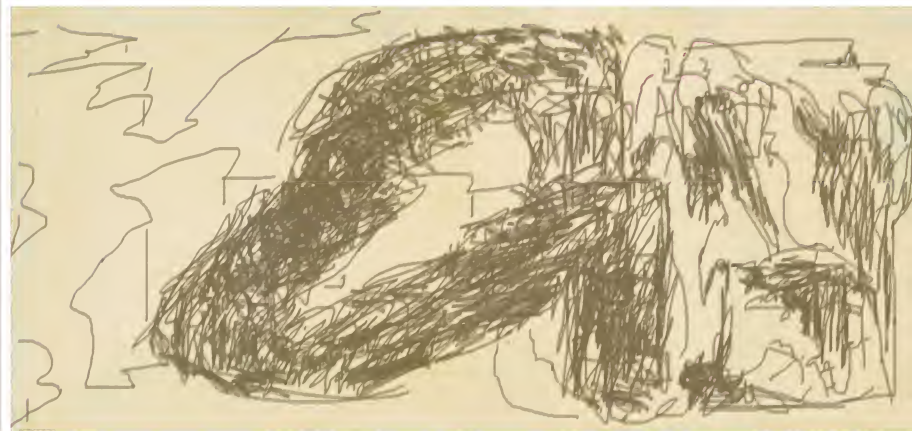
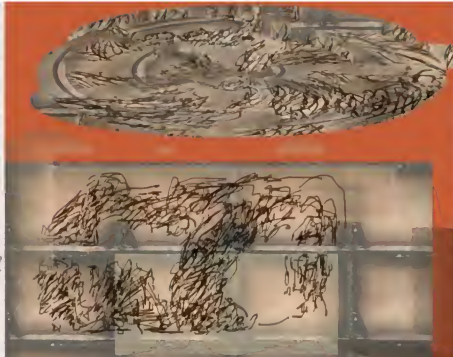


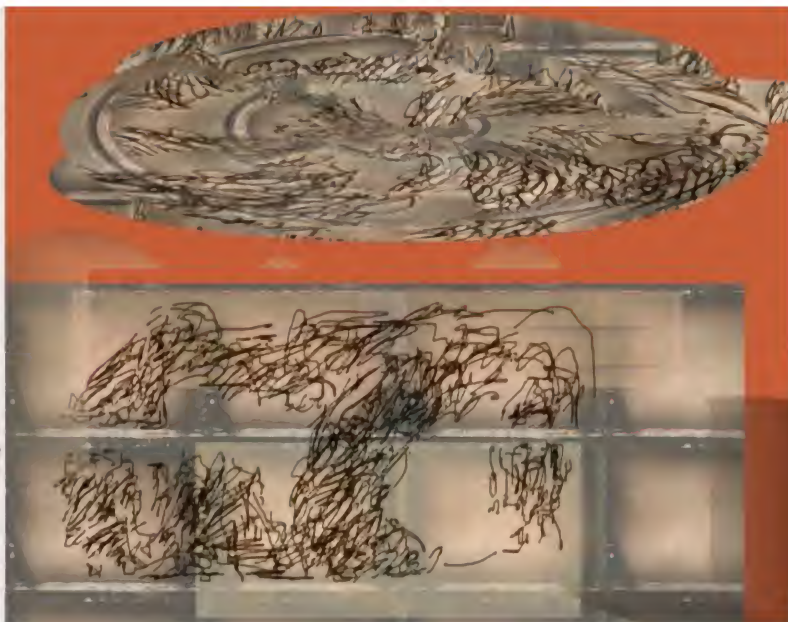
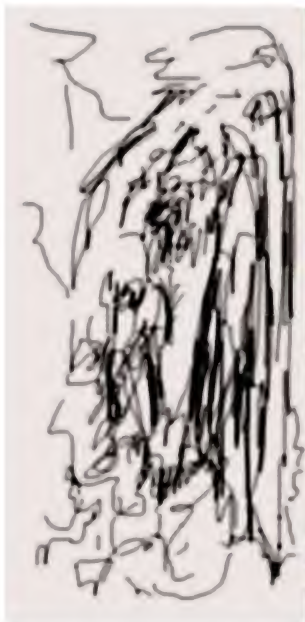


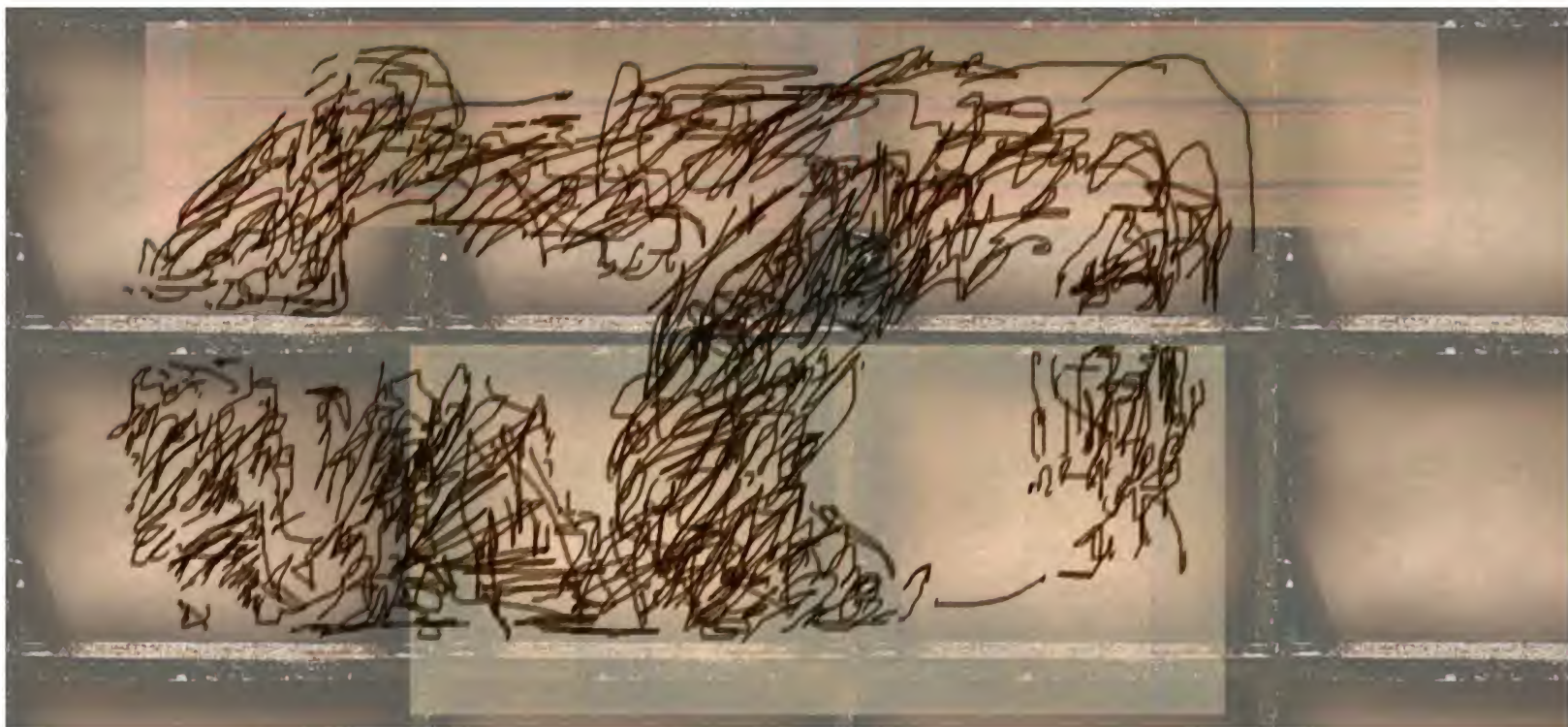
Fragmentary notes on the fragments per (Heraclitus)
 Fragment Khan lists '1' keying into the
 " pyros " puns with the word apeiroisin" , which
 links to apeiron or wholeness', while he translates
 this as " inexperienced I see it as meaning " not in
 sympathy with full consult of wholes" (they are
 like the inexperienced when they try such words and
 works... ") would then depend also on his his transla-
 tion of words and works... .toioutewnokoiwn is see as
 " those hearings and makings" ... I would propose
 " they are without sympathy to that which is heard of
 as made whole" The apeiron or the overarching whole
 and that which is made of it can (then)be seen to be
 a co-defining situation similar to that we could
 maintain exists between semiotics and semantics.



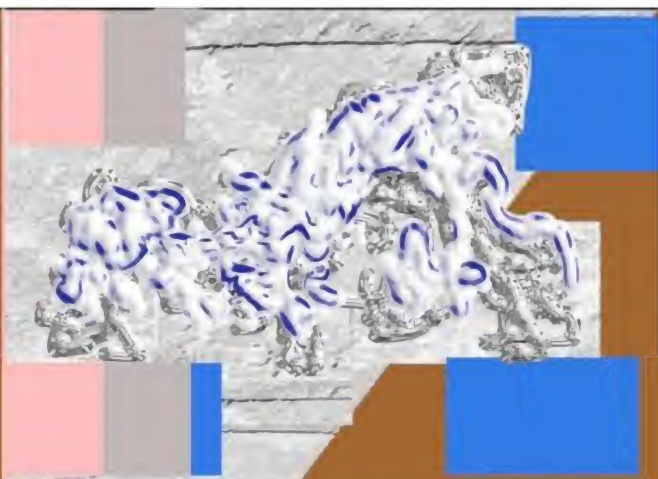
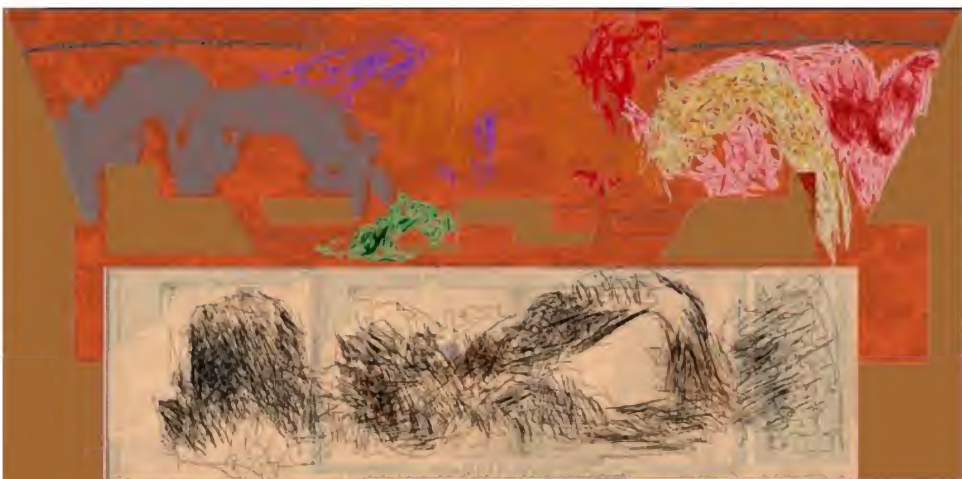
Ribbon Window 1

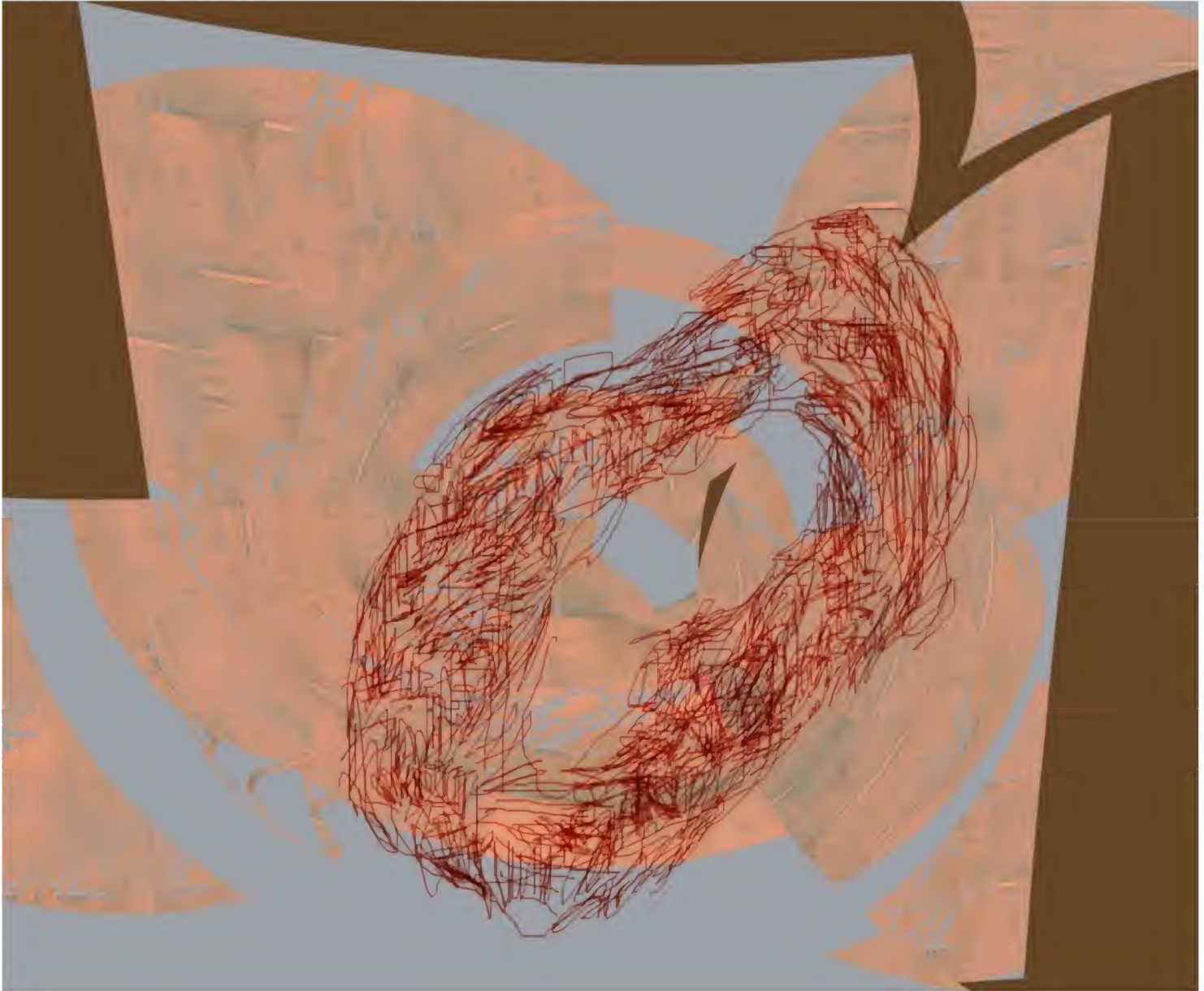


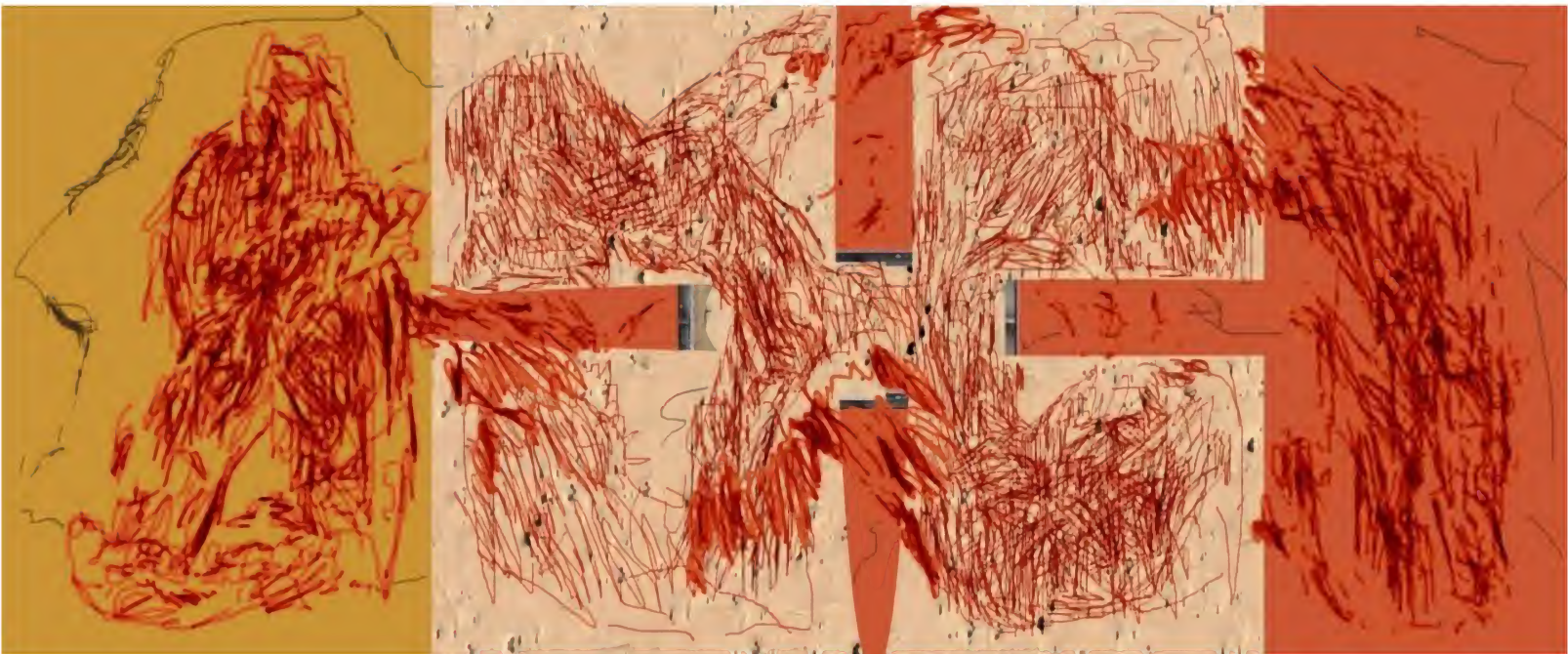


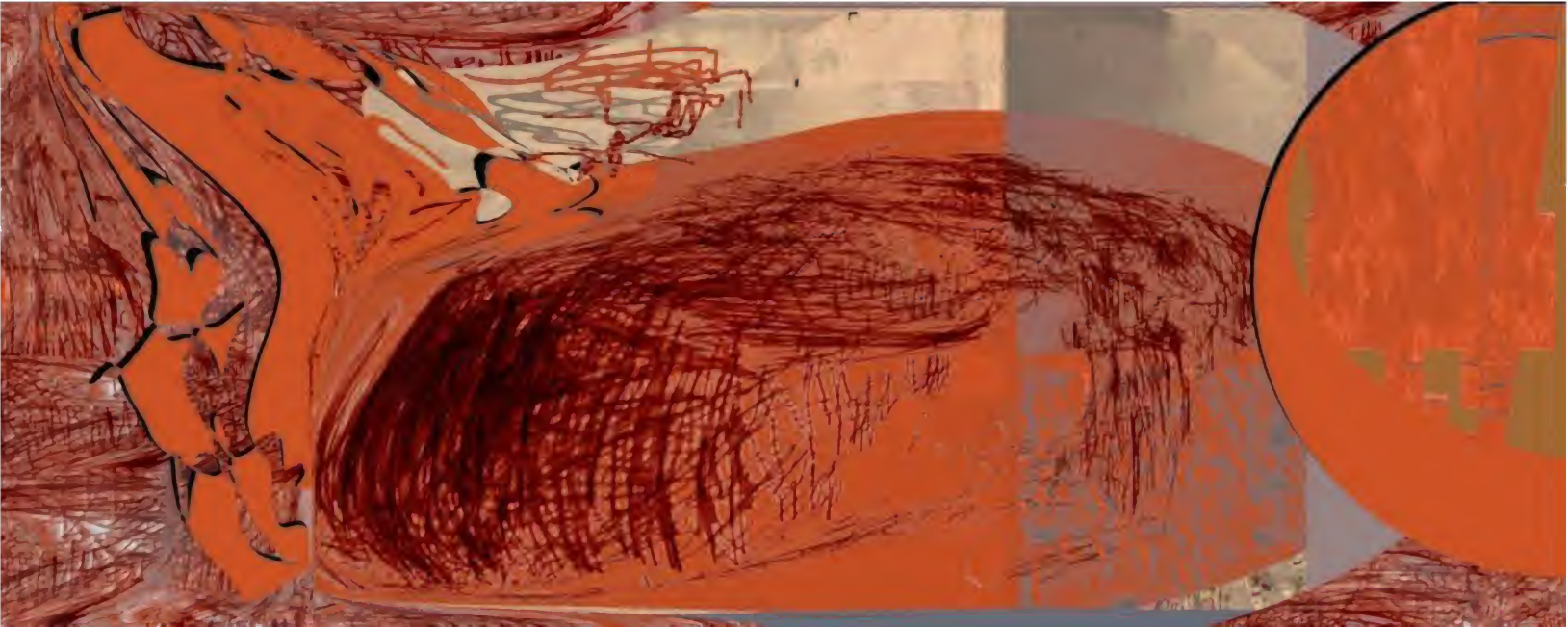


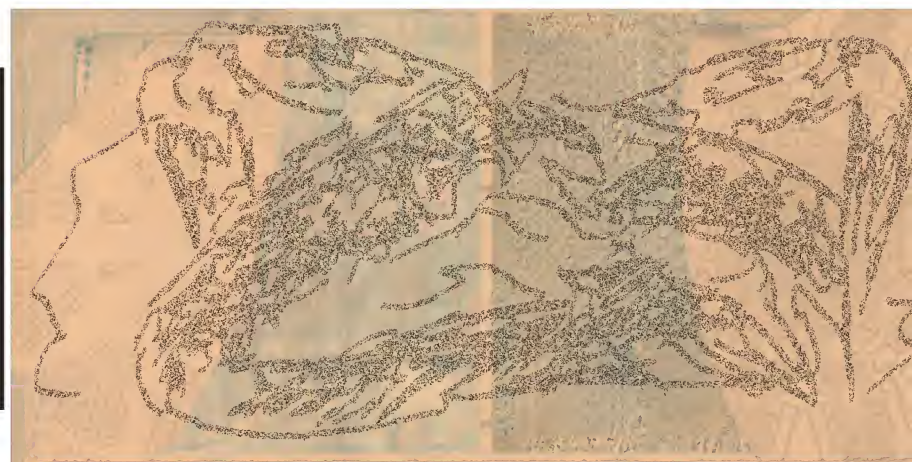
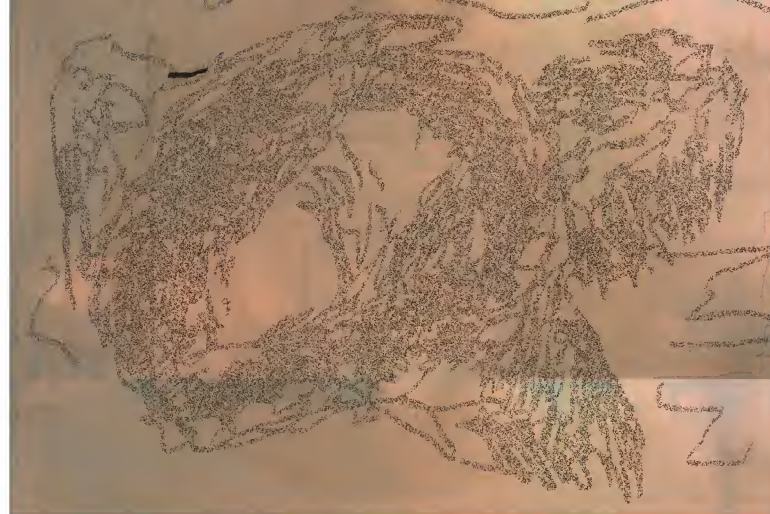




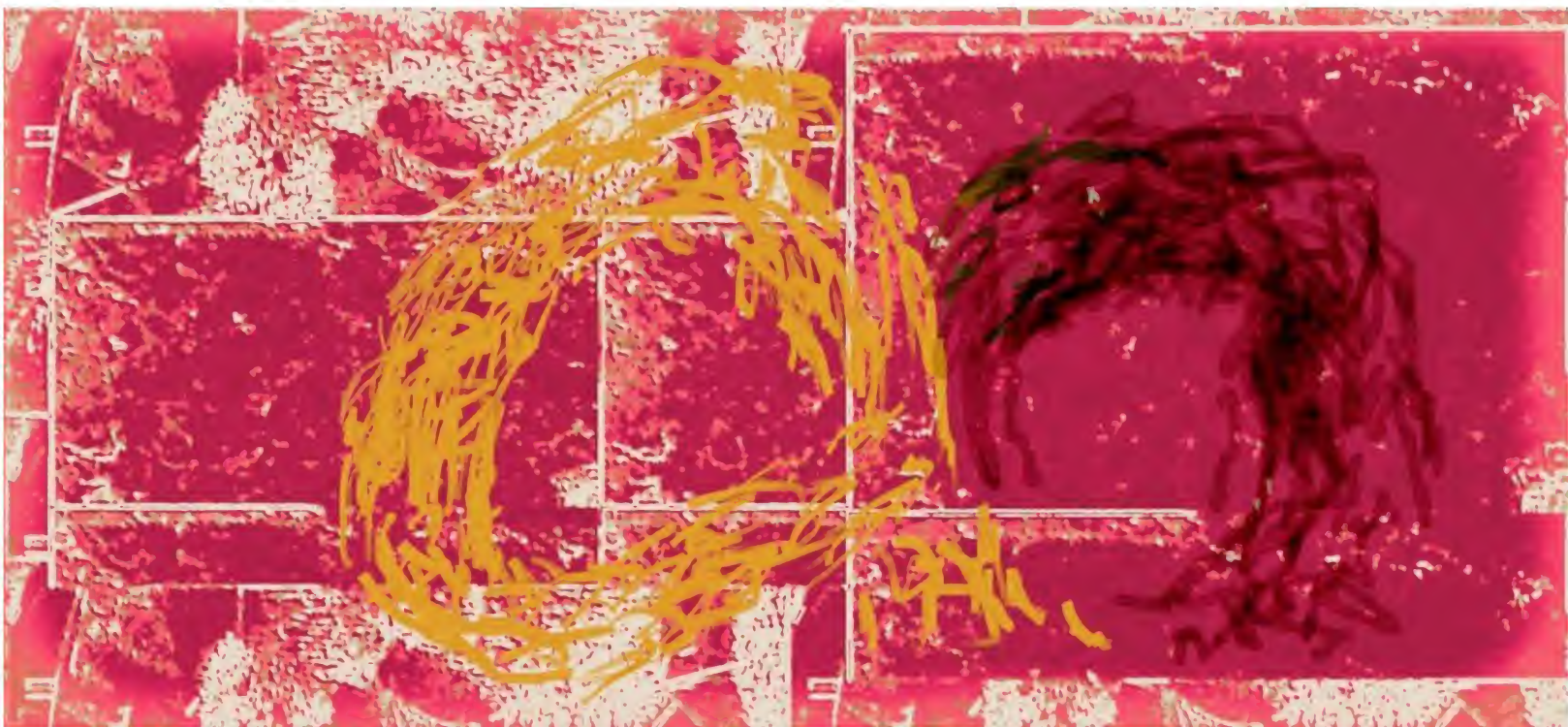






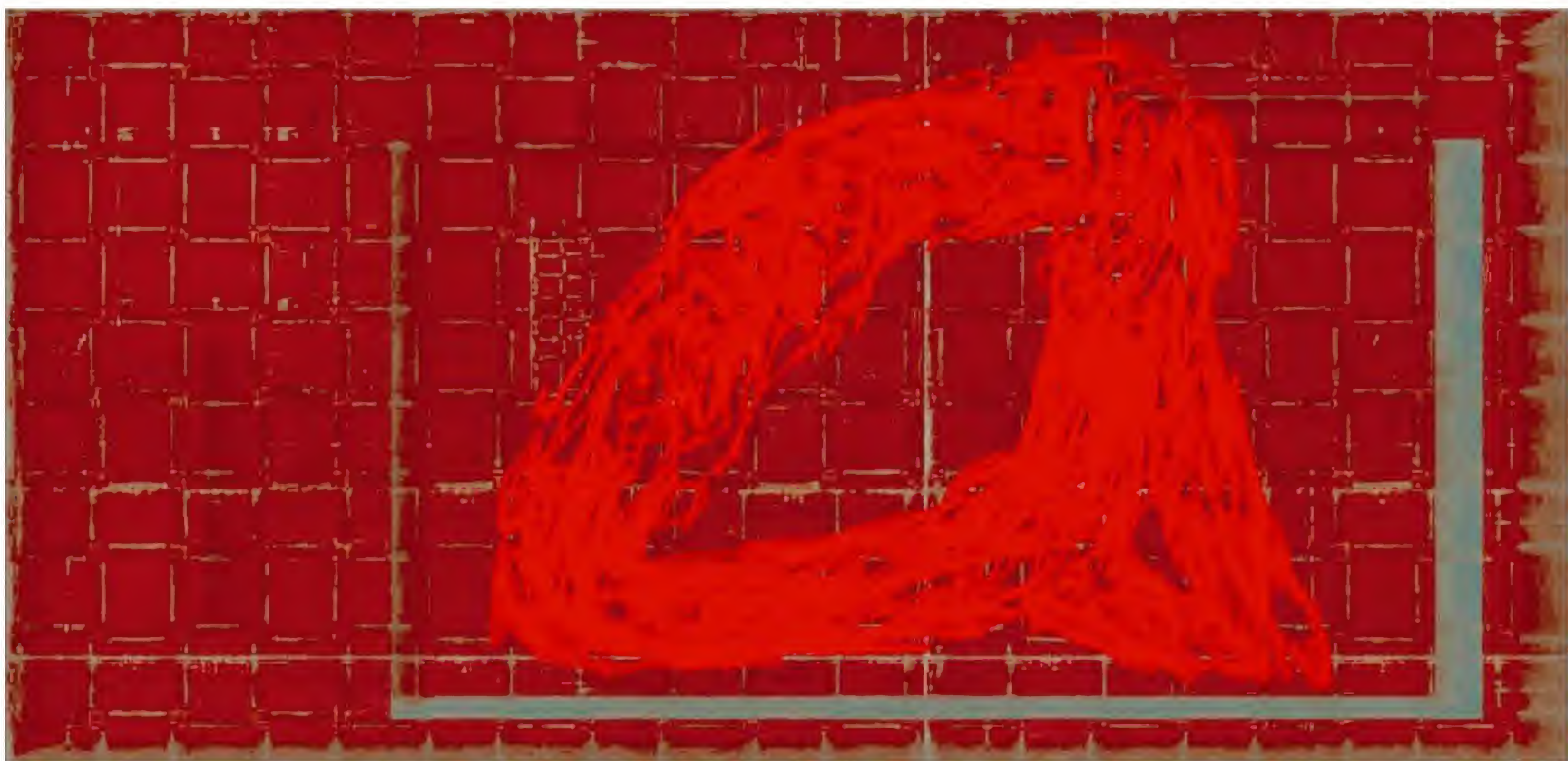




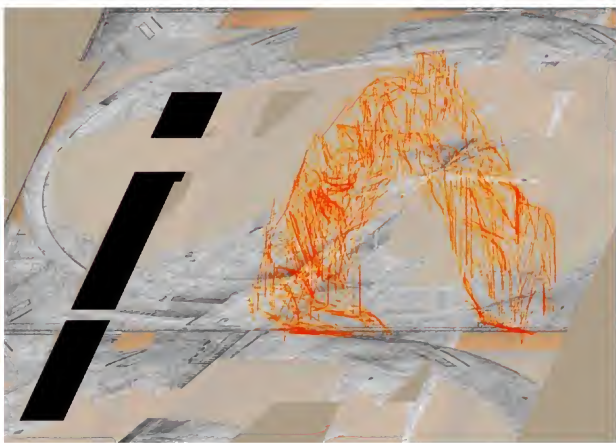
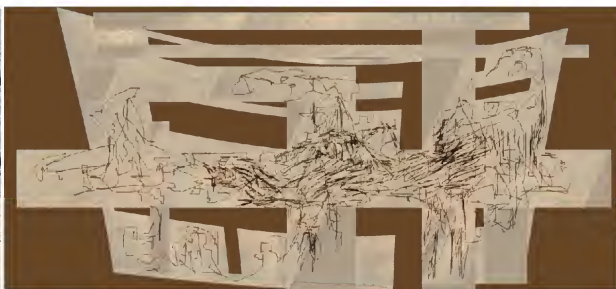
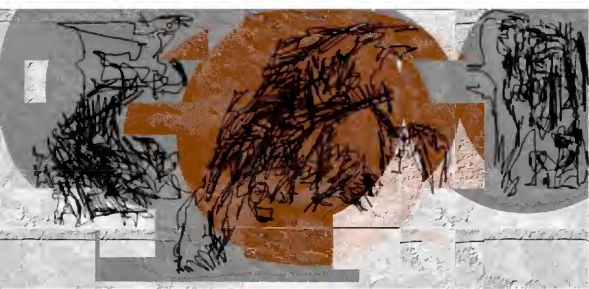
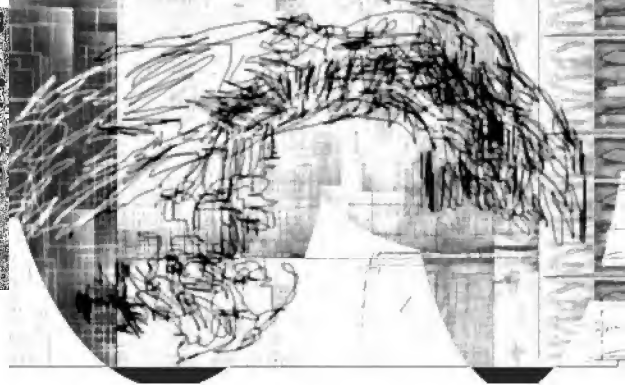
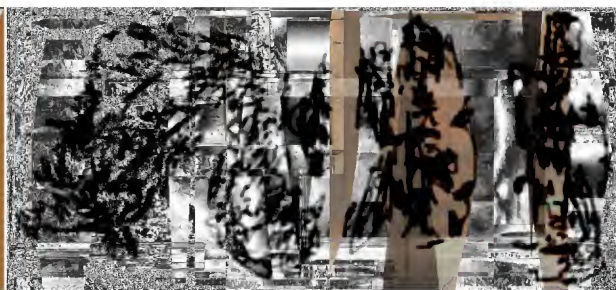








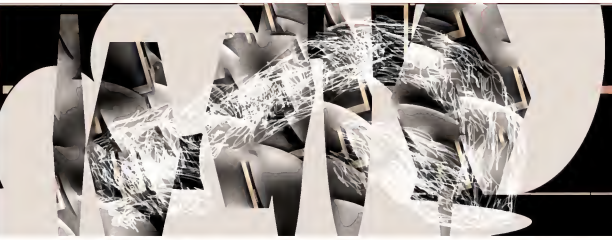
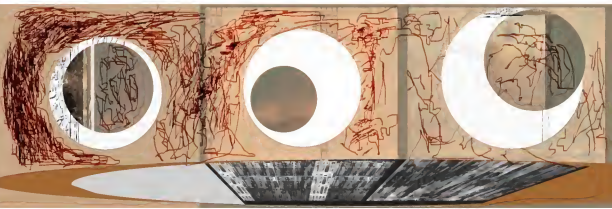
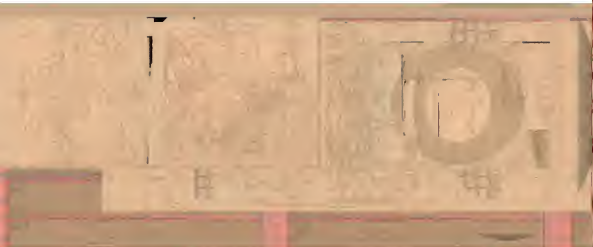












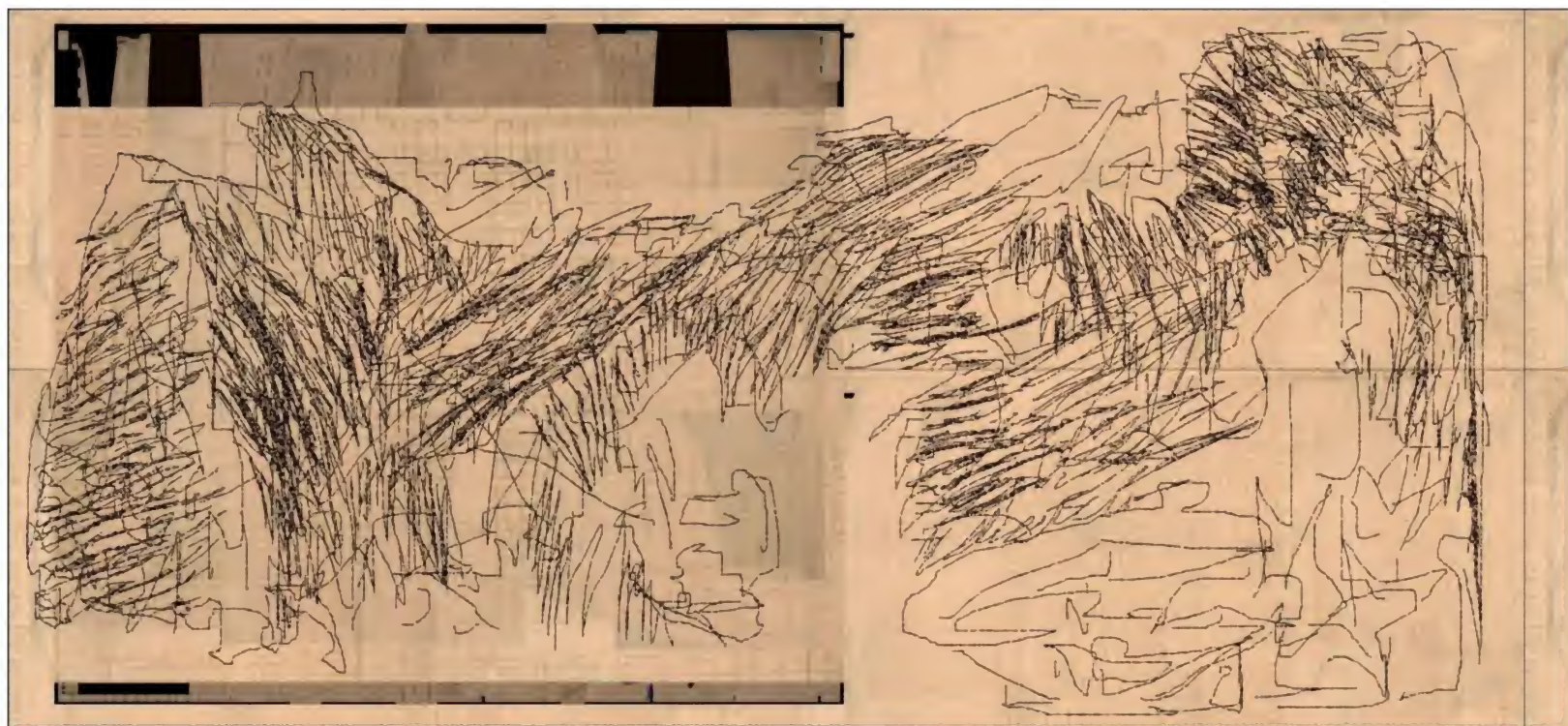




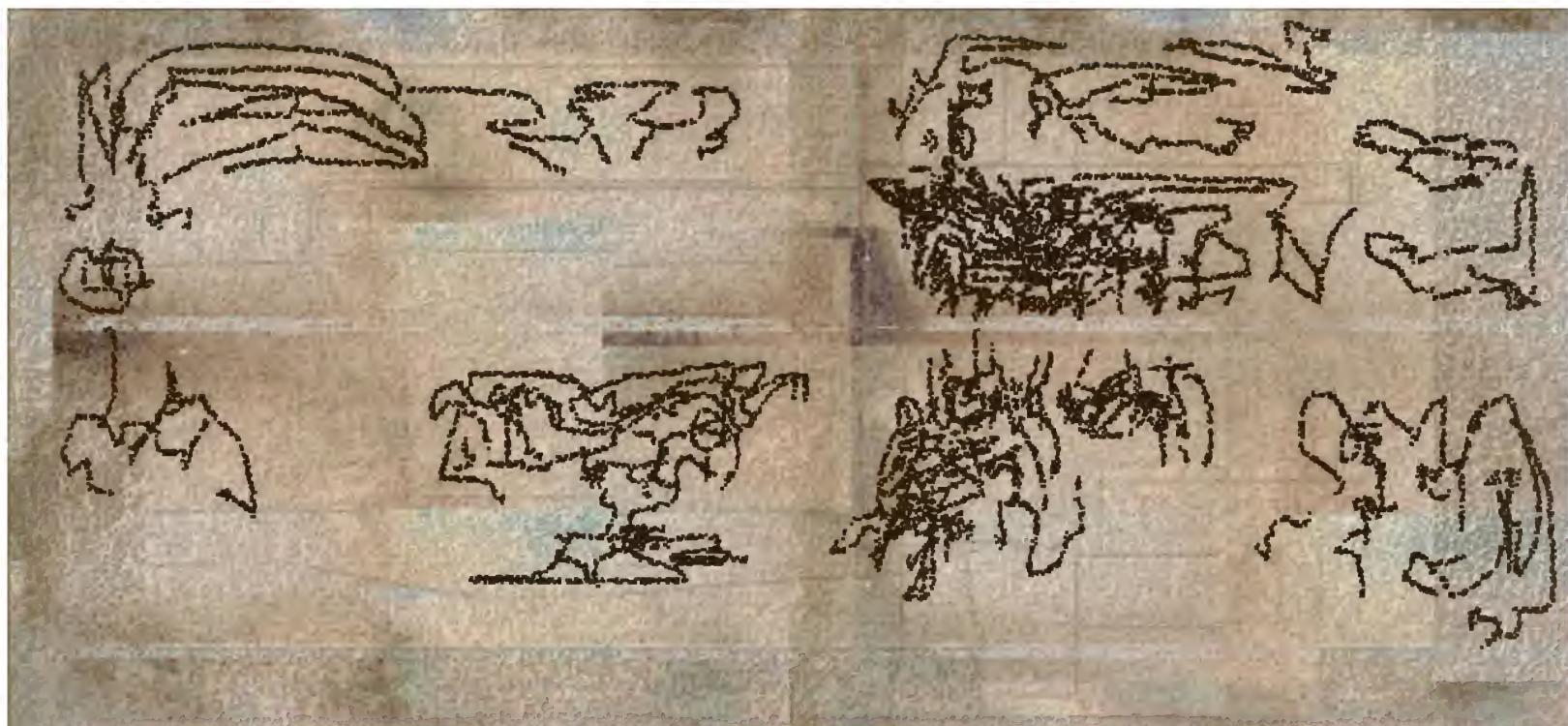








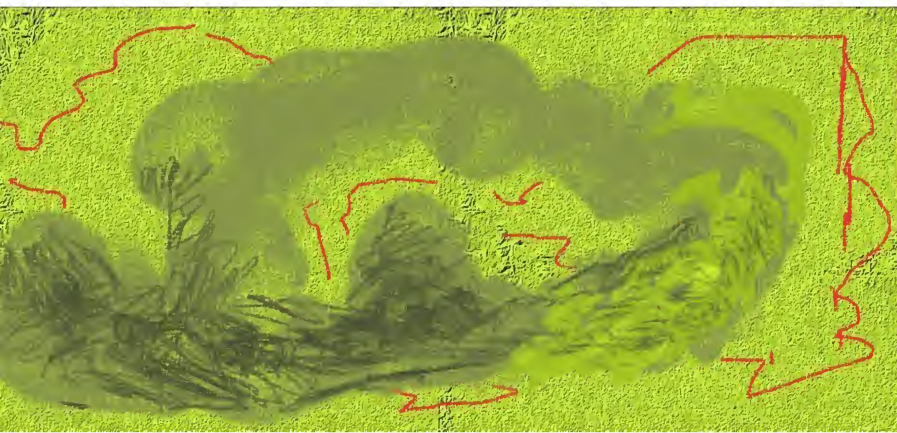
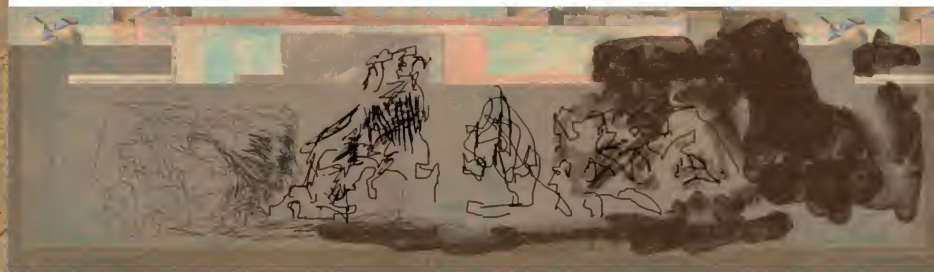






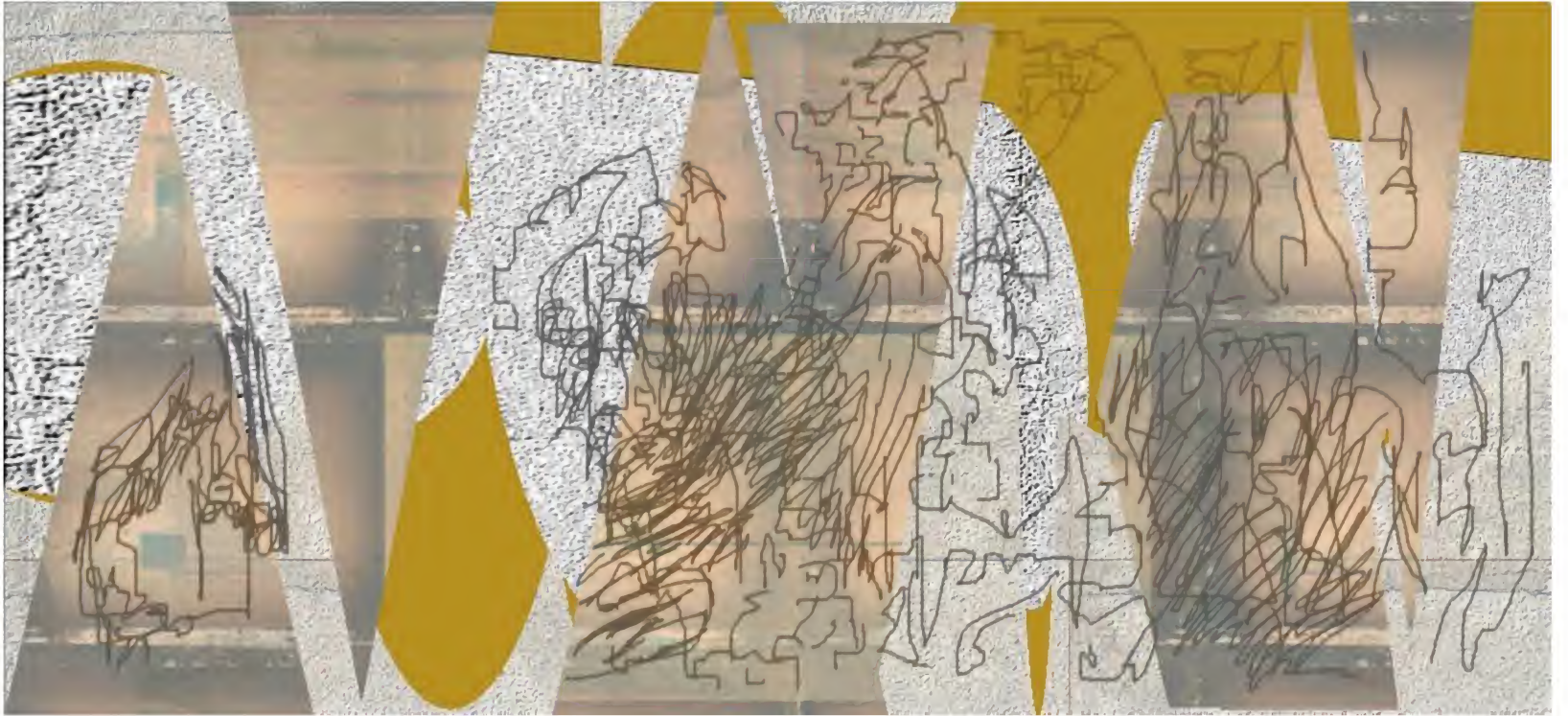










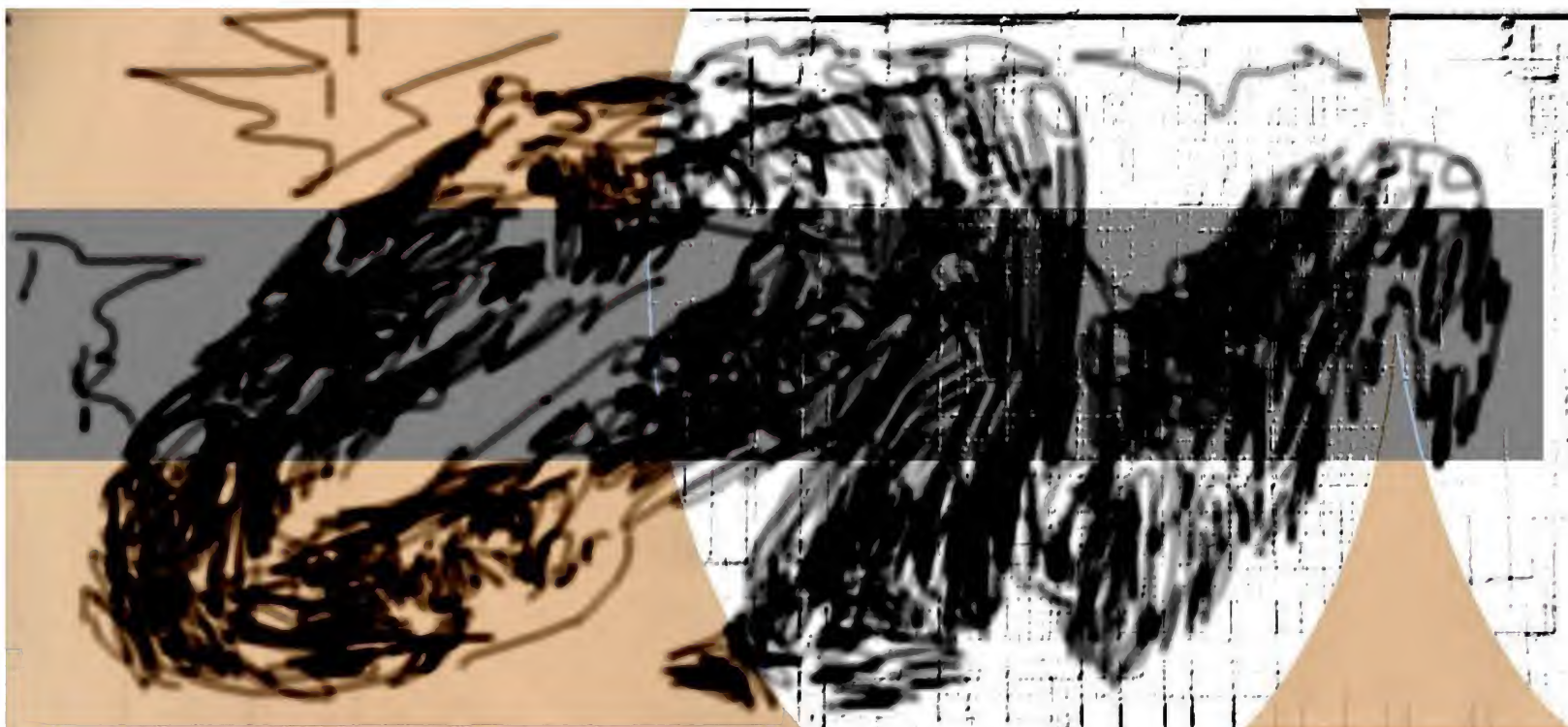


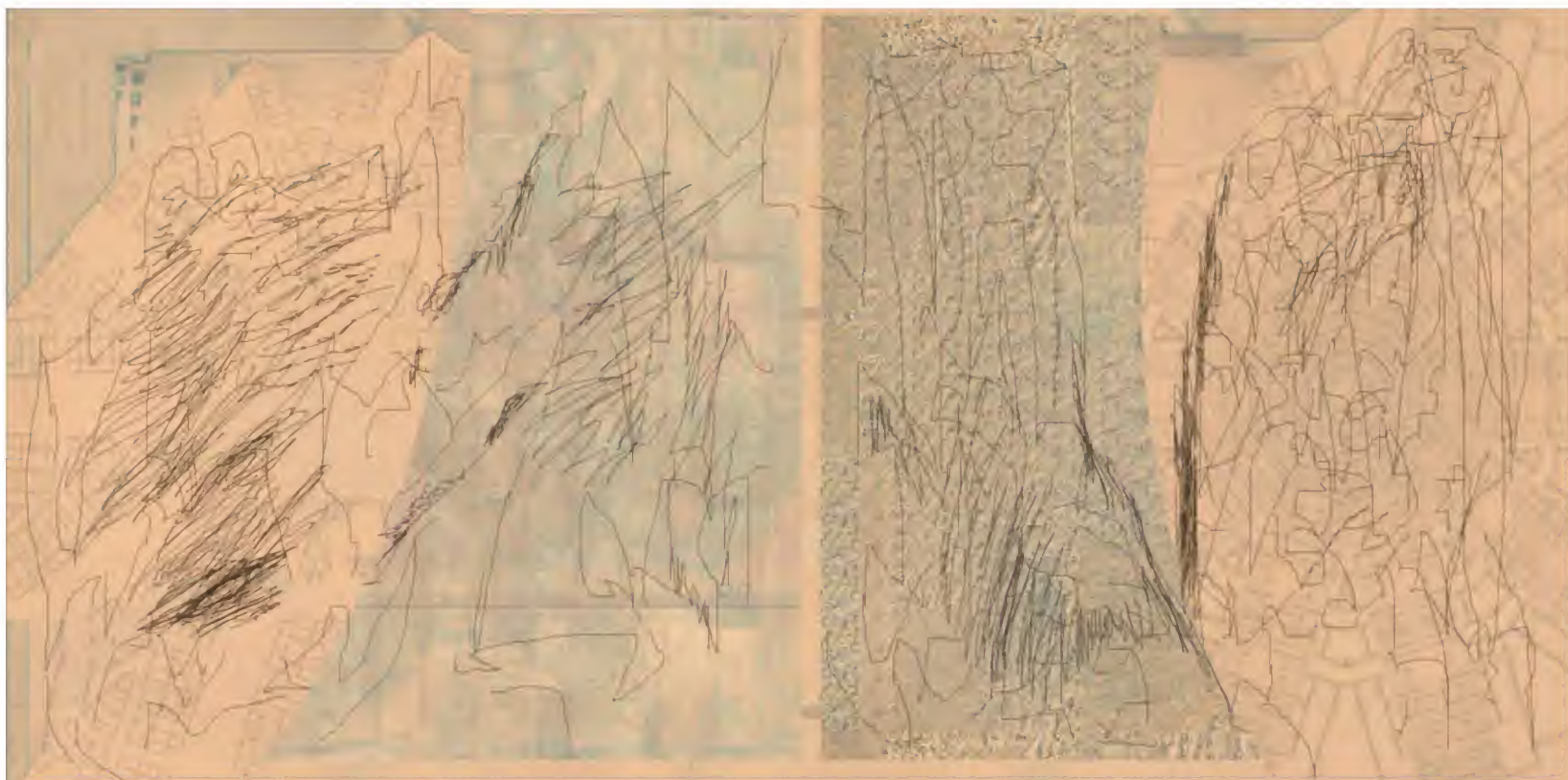














(citi = Sanskrit
for "aware")
City with a fresco
City within a fresco

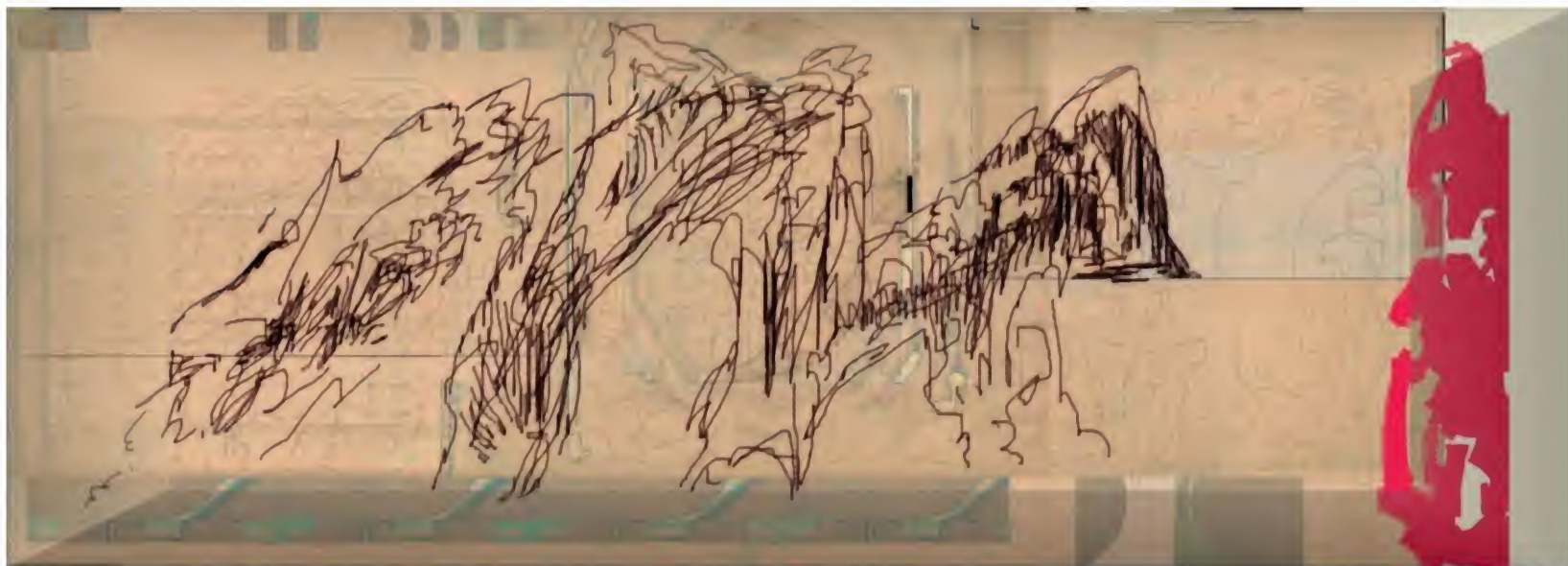




open and shut case

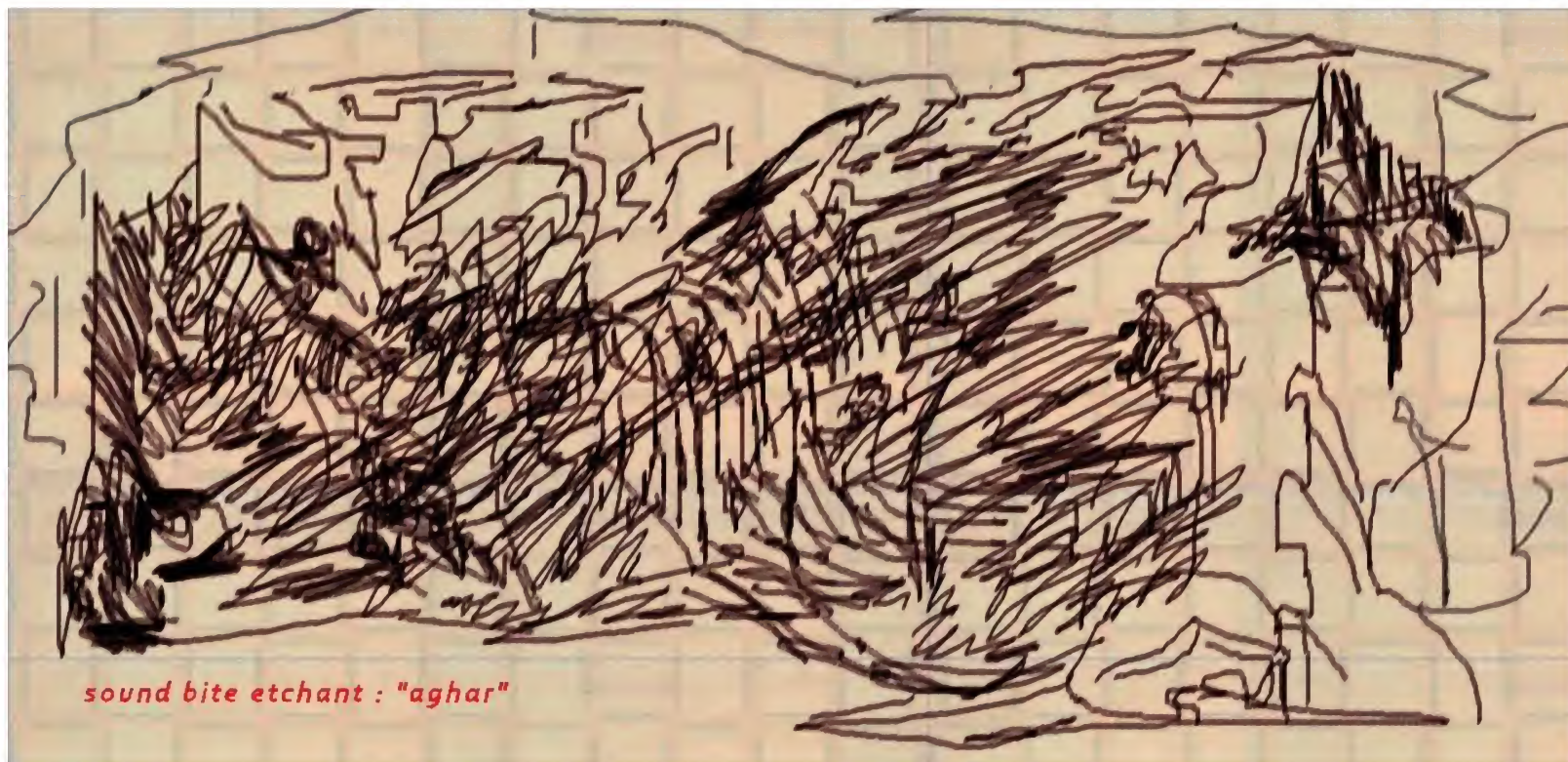




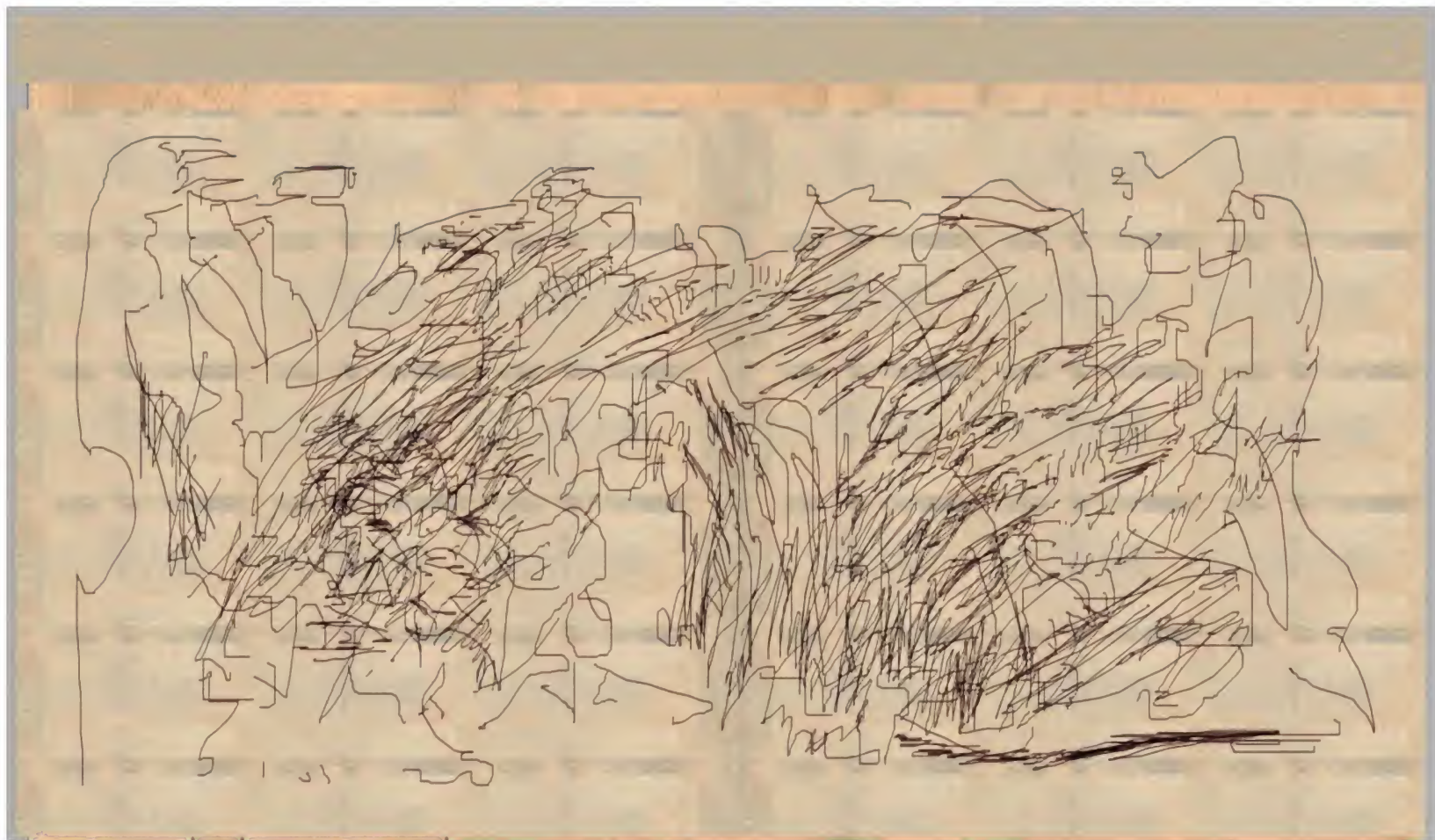


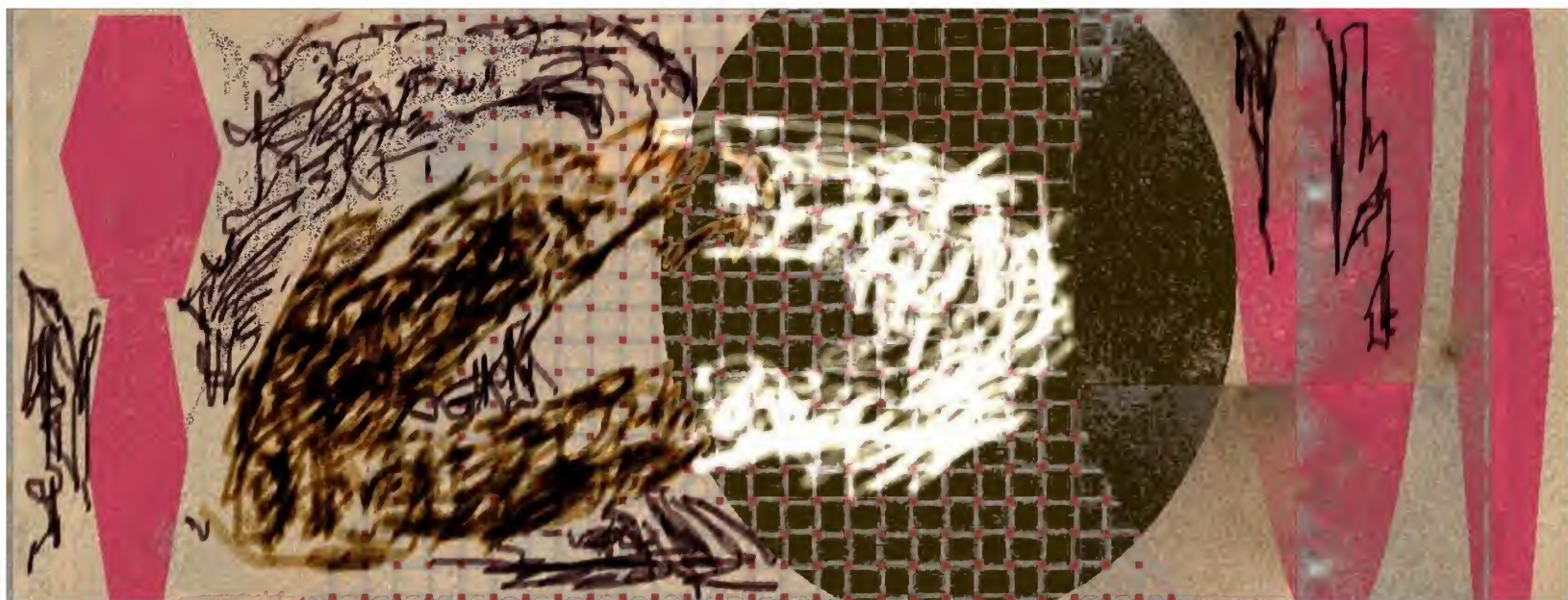






sound bite etchant : "aghar"





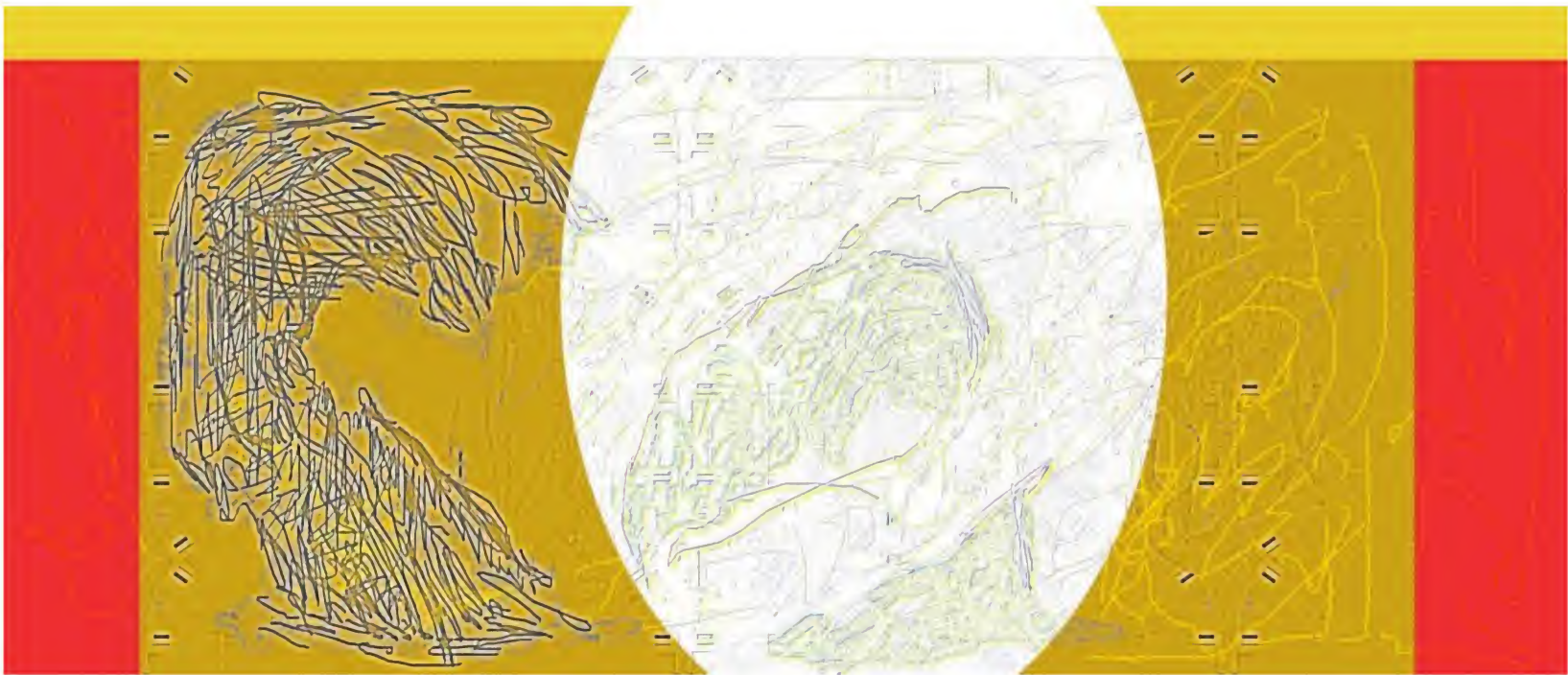








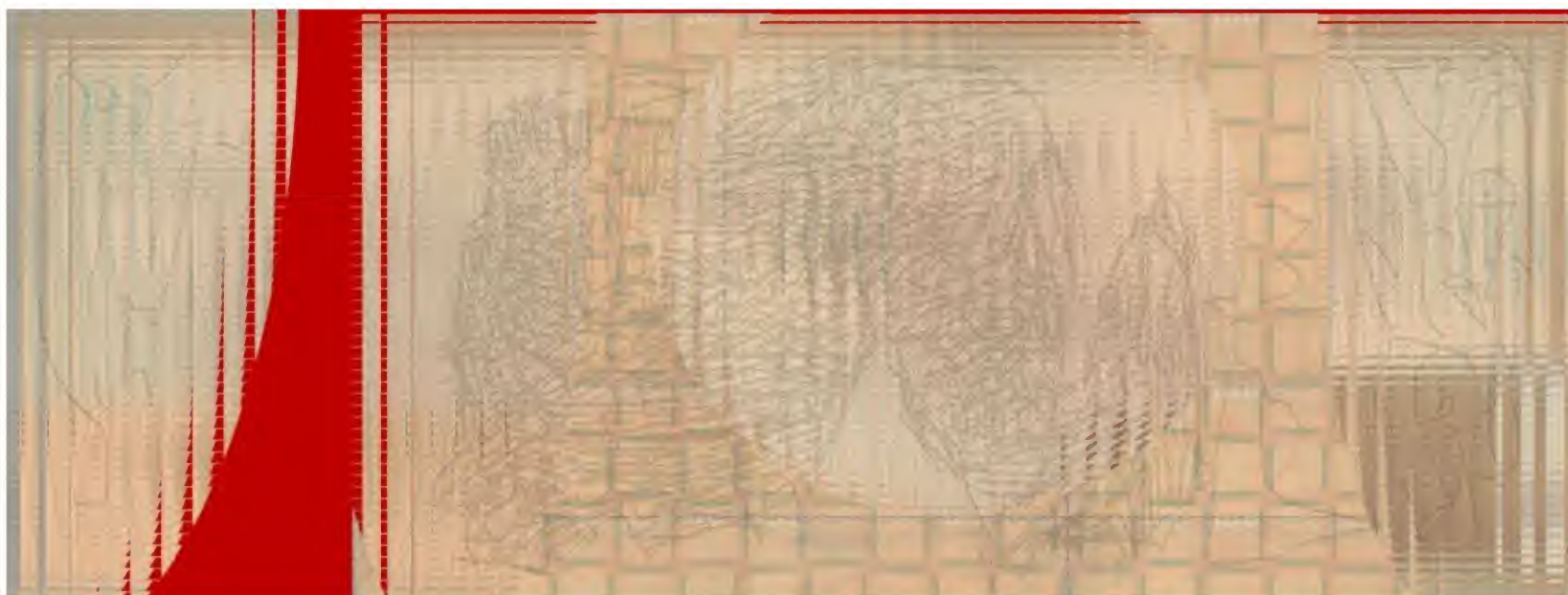


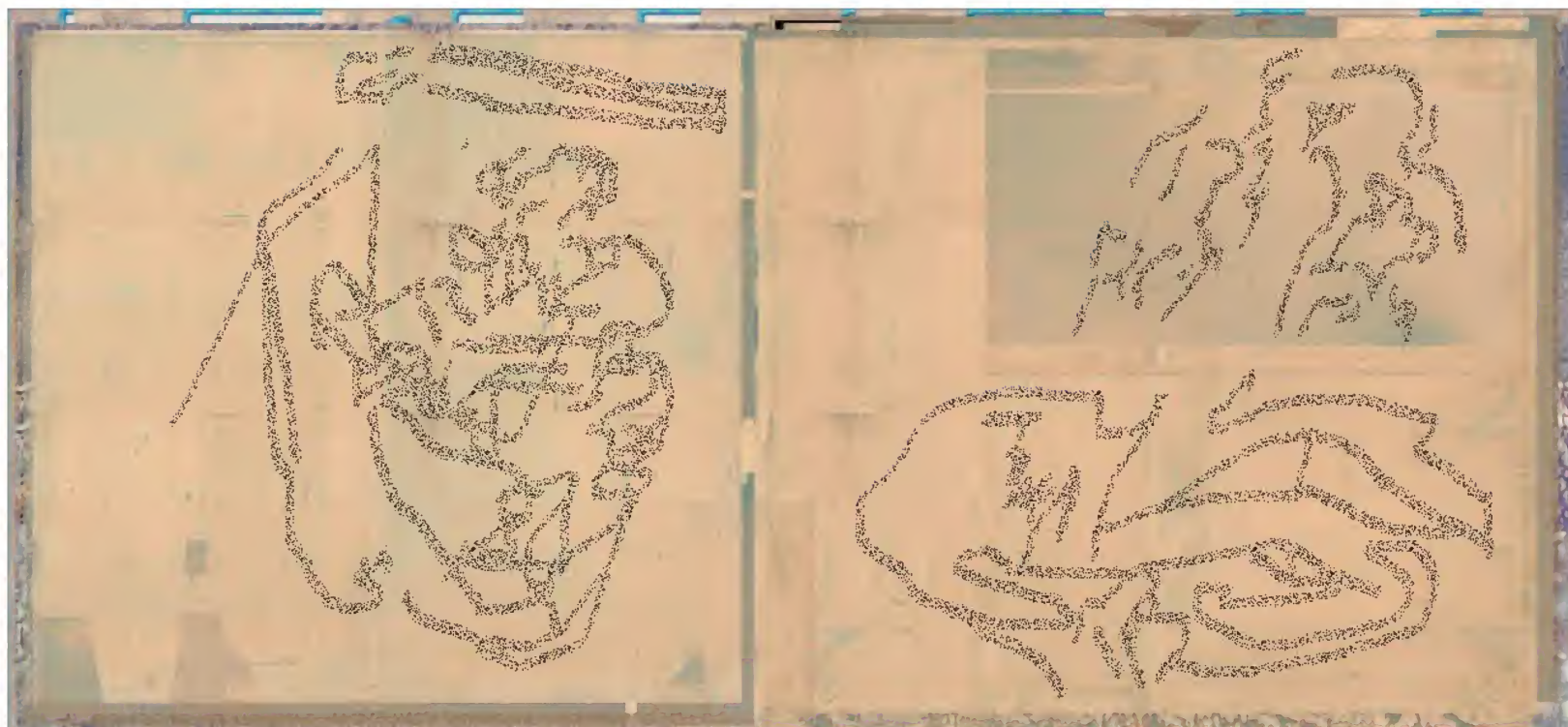


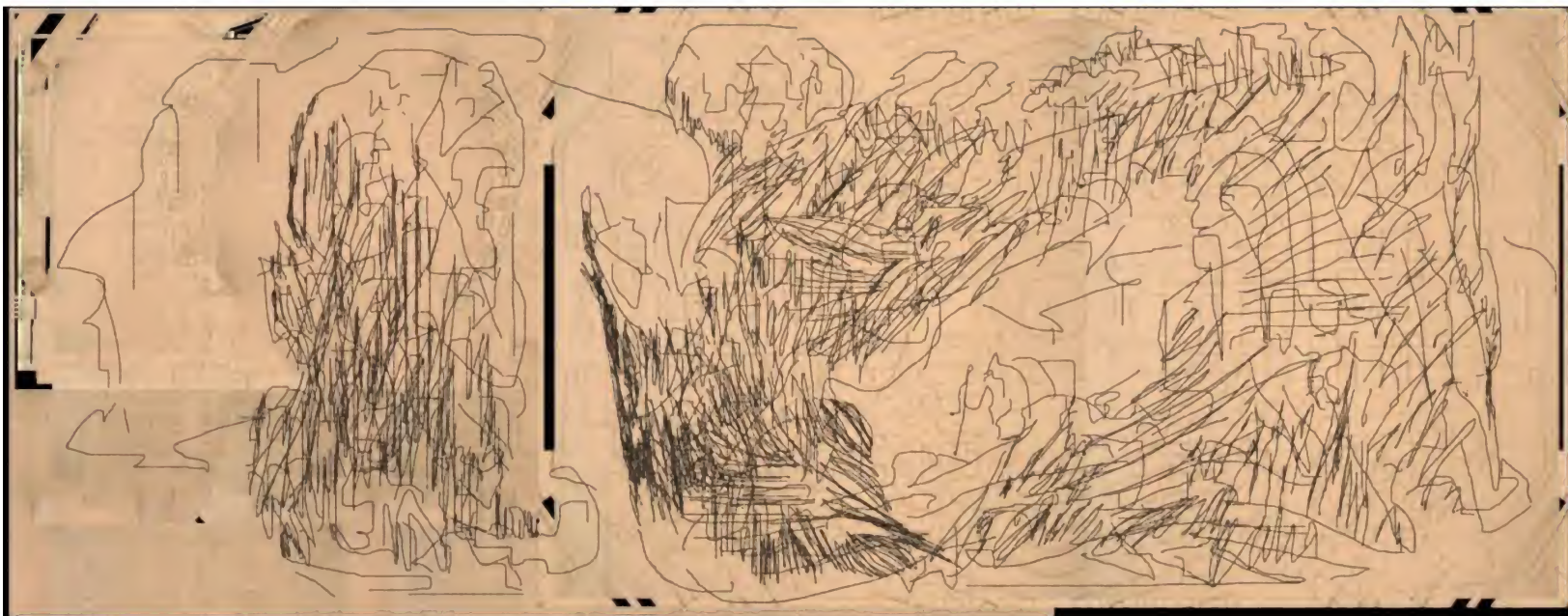




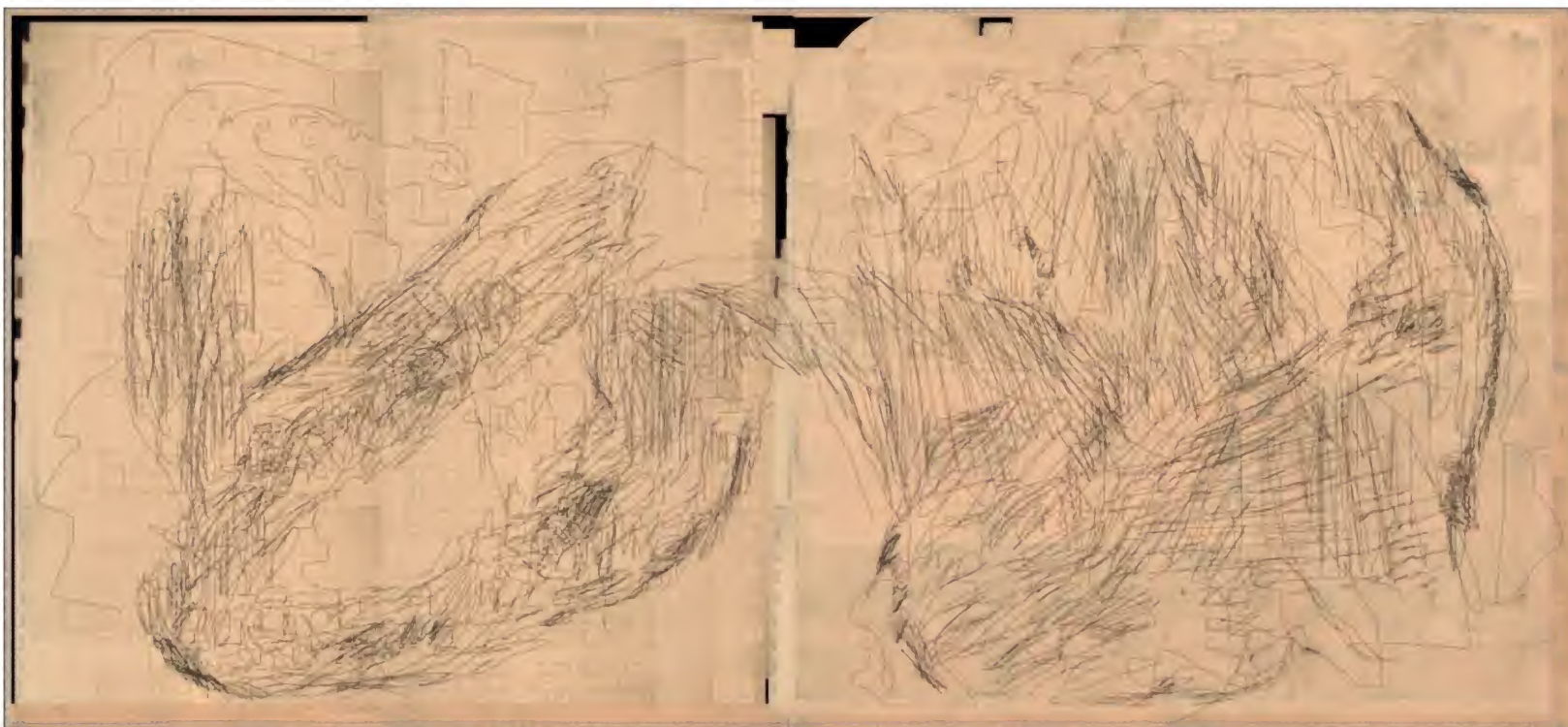


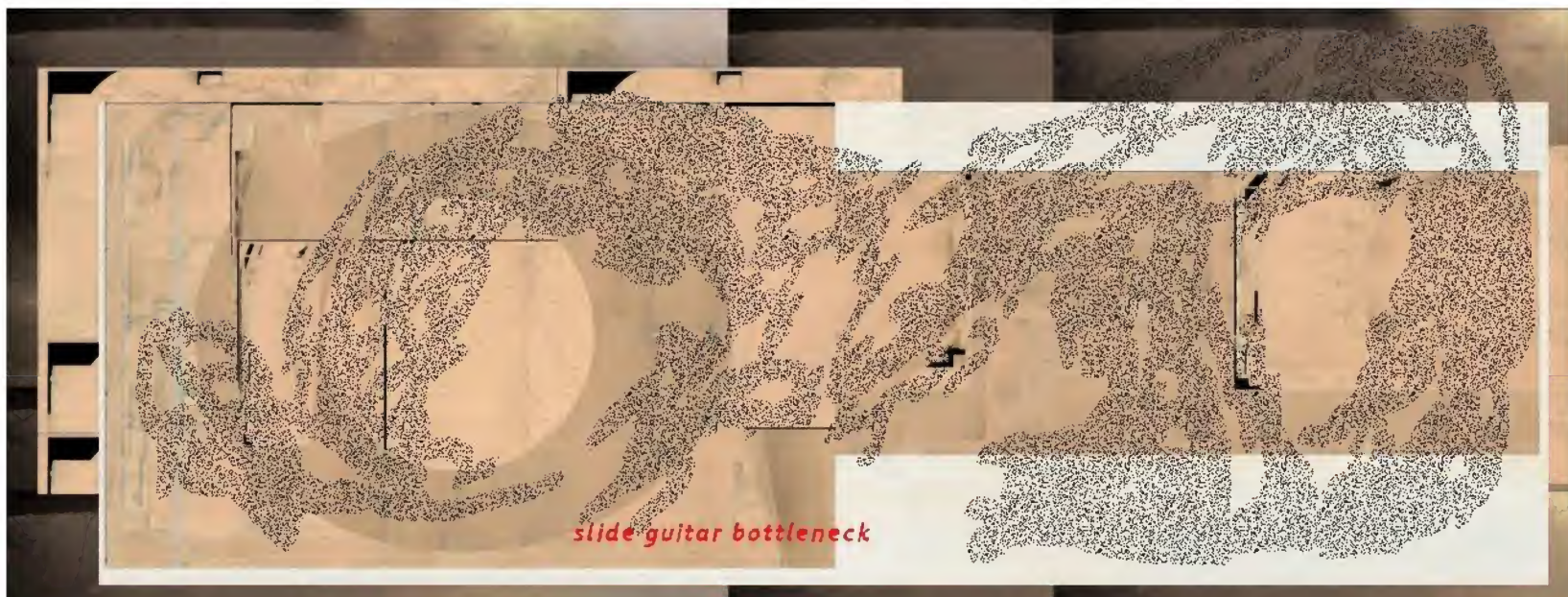












Sanskrit post sans script

UPASMAMAHANA Drawing towards self.	VAGHATINATRACAKA Well bucket	GARBHANIRANA Means of drawing out
USTR Bull drawing plow	SAMAKARSA rawing together	KRSNASITA Drawing black furrows
AVELIKHA Drawing for Art objects	GRHAHNA Taking or Drawing up	APURANA Fully Drawn bow
AHRTI Drawing Near	PANYUPAKASAM Drawing with hand	PARILEKHANA rawing all around

restored textless bottleneck

SAMAKARSA

Drawing together

KBSNASITA

Drawing black furrows

PANYUPAKASAM

Drawing with hand

GREHAENA Taking on

Drawing up

UPASMAMAHANA

Drawing towards self

VAGHATINATRACAKA Well bucket

GARBHANIRANA

Means of drawing out

USTR

Bull drawing plow

SAMAKARSA

Drawing together

KRSNASITA

Drawing black furrows

AVELIKHA

Drawing for Art objects

AHRTI

Drawing Near

PANYUPAKASAM

Drawing with hand

GRHAHNA Taking or

Drawing up

APURANA

Fully Drawn bow

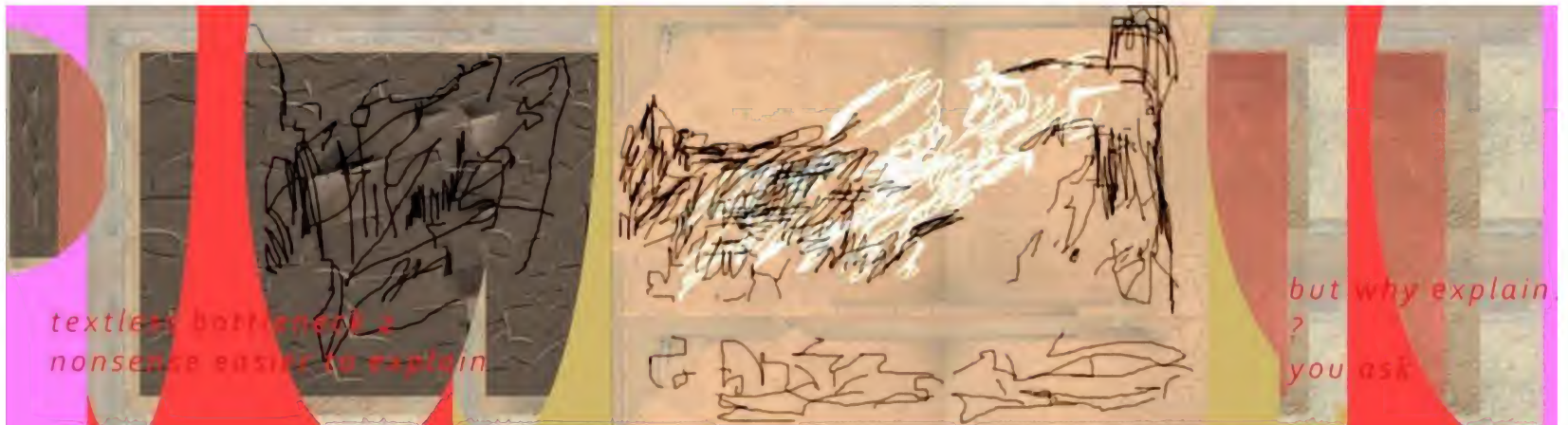
PARILEKHANA

Drawing all around



TexNess Bottleneck with Geo Mapping Satelites

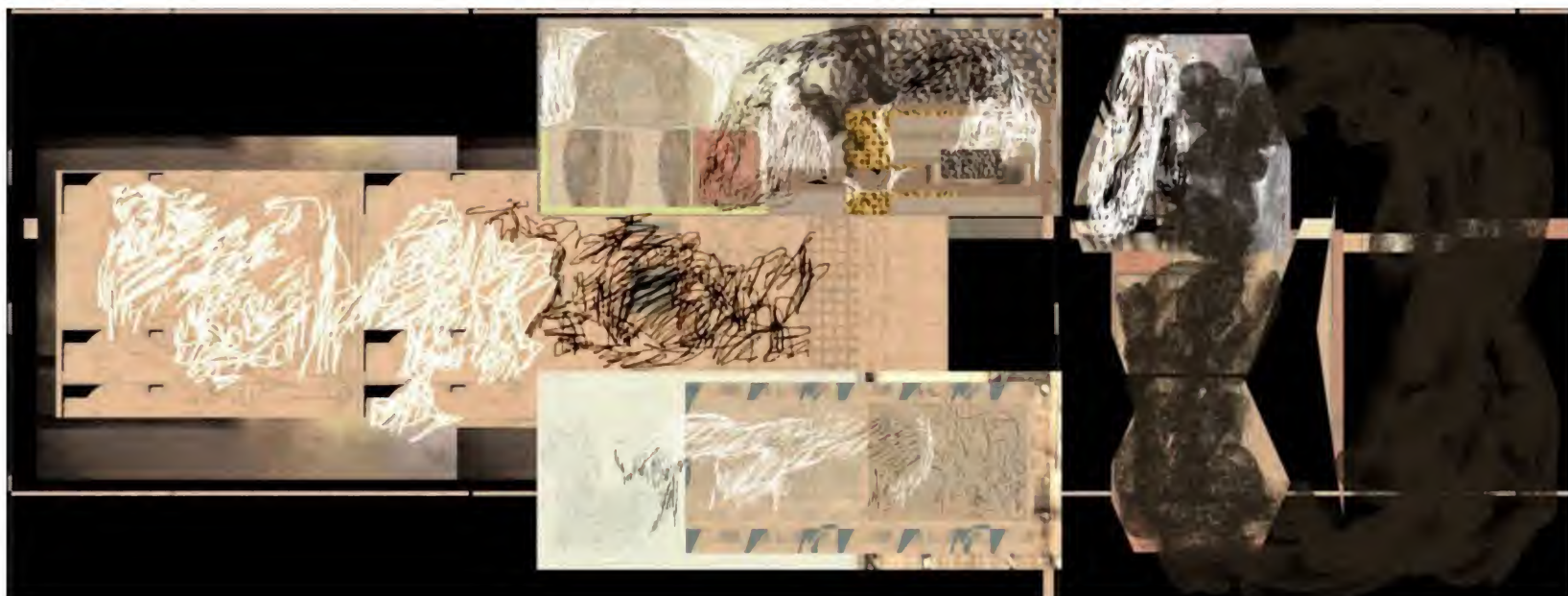




textless barrenness &
nonsense easier to explain

but why explain
?
you ask



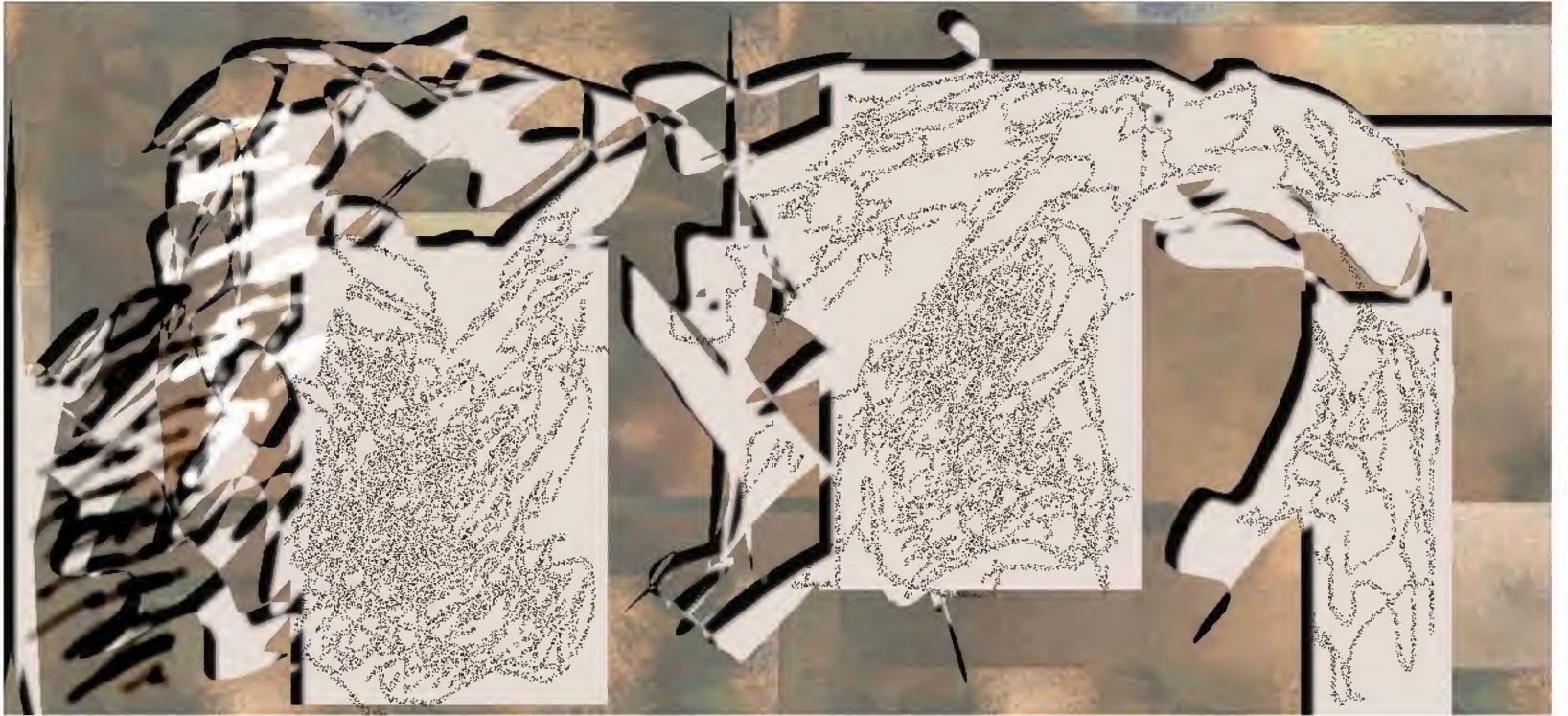


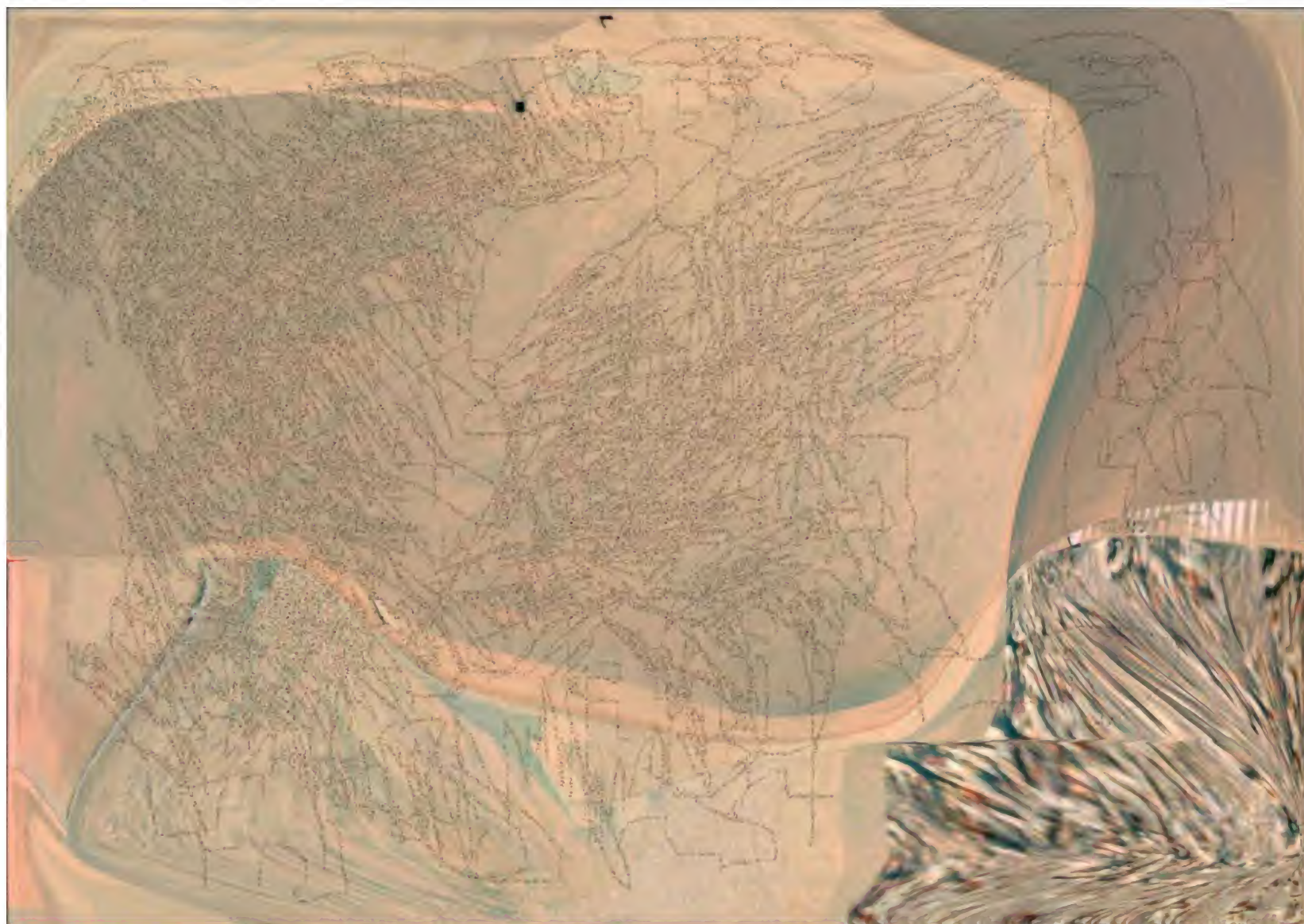












**PER LIMMING: PSEUDO- LIMERICKS: (4TH PERIOD
TRILOGISMS OF COMPUTER DRAWING AS LANGUAGE)**

**WAS ONCE LEKHA MAN OF LEXIS
WHO IN SUMMHARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL**

Lexis= addendum- lexis= Greek- style- summhara=

Sameday drawing conclusions- gel P.I.E- glass or color

- old P.I.E. unbrn/ or Greek- being per finding and
following simulacrae





